

AMATEUR CINE WORLD

MARCH 1956 • 1s. 3d.

In This Issue

TAPE RECORDING FOR
AMATEUR FILMS

SEE-AT-A-GLANCE GUIDE
TO TITLING

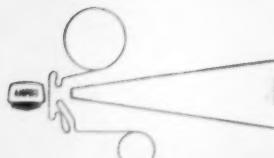
EASY LENS TESTS



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Price. There is nothing to compare with it on the market today
Portable. Only 33 lbs. complete with speaker and case.

Triple Claw Shuttle. Feeds even damaged film perfectly.

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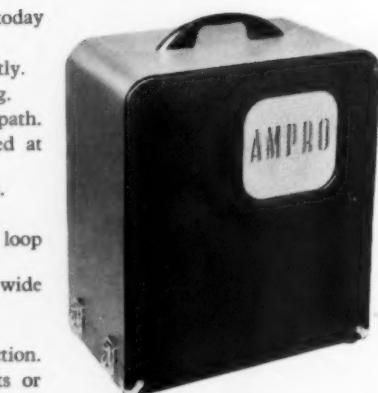
Automatic Film Loop Synchroniser. Loss of film loop corrected while screening.

Class 'A' Amplifier. Up to six/eight watts output — wide acoustical control.

Interchangeable lenses. According to requirements.

Sound Drum. Ball bearing rotating type — no sliding action.

Alternative Power Supply. AC or DC 200/250 volts or 110/115 volt lamp through a resistance unit.



What is more . . . MAGNETIC SOUND FACILITIES WILL BE AVAILABLE SOON

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9.5mm. USERS send today for a copy of Pathescope's latest catalogue of silent and sound films. Contains details of hundreds of entertaining films of all kinds that you can buy for your private library. Price 2/-, post 4d.

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Set A. Containing over 800 parts in three sizes with coloured backgrounds in de luxe presentation box £9 9 0.

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Set E. $\frac{1}{2}$ in. letters and numerals and background in cardboard box £1 15 0.

Set F. Containing $\frac{1}{2}$ in. letters and background in cardboard box £1 10 0.

For full details send for illustrated leaflet.



IF YOU OWN a 16mm. sound projector you should have a copy of our latest sound film Library Catalogue. In 64 pages it describes hundreds of fine films including the latest releases available from the Wallace Heaton Library. Send for a free copy today.

HAVE YOU READ THESE NEW CINE BOOKS?

Making A Story Film, R. H. Alder, 2/6, post 3d.

Cine Stereo for Amateurs, C. L. Thompson, 2/6, post 3d.

How to Animate Cut-Outs, C. H. Barton, 7/6, post 6d.

How to Write Commentaries, M. Kirsh, 7/6, post 6d.

How to Choose Music, F. Rawlings, 7/6, post 6d.

How to Film Children, M. Natkin, 7/6, post 6d.

Keystone Movie Guide, K. S. Tydings, 8/6, post 6d.

Bolex Movie Guide, K. S. Tydings, 8/6, post 6d.

EXTEND THE SCOPE of your Weston exposure meter to determine exposure by the Incident Light method, by fitting an Invercone attachment. Easy to attach in a few seconds, it will fit the Weston Master and Master II models. The Invercone is particularly recommended to determine exposure of colour films both by daylight and artificial light. Price 26/6, post 4d. with full instructions.

A HAZE FILTER is strongly recommended when filming with Kodachrome colour to improve colour rendering and definition under many light conditions. No increase in exposure is required when using a haze filter. We can supply haze filters to fit the following cameras :

G.B.-Bell & Howell Sportster, 1/2.5 lens ... £1 4 3

G.B.-Bell & Howell Model 624, 1/2.3 lens ... £1 3 2

G.B.-Bell & Howell Autoload, 1/1.9 lens Serial ... £1 4 3

Filter retaining ring for Serial lens ... 13 11

Paillard Bolex B8 or C8 ... £1 12 0

Filter holder for B8 or C8 lens, Standard and telephoto ... £2 1 0

Eumig C3 and Electric 8mm. ... £1 1 6

Zeiss Movikon 8 ... £1 19 0

Packing and postage 6d. extra.

YOU CAN SAVE YOURSELF a great deal of money by selecting your cine outfit from our large stock of used equipment. All of our second-hand items are fully tested, guaranteed, and at really low prices. Write today for our current list.

BARGAINS IN LEATHER CAMERA CASES.

Sheath type with strap for the 8mm. Bell & Howell Sportster ... £1 12 6

Combination type case to hold Sportster cameras with films ... £4 12 6

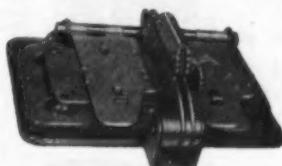
Combination type case to hold Keystone 16mm. camera ... £4 12 6

COME CLEAN! Dirty films covered with dust, oil and finger marks can be cleaned quickly and safely with Kodak Film Cleaner. A large bottle, sufficient to clean several thousands of feet of film costs 3/-, plus 6d. post.

ALL THE CINE DATA you need is found in the Focal Cine Chart, a vest-pocket guide containing a wealth of information on exposure, film speeds, filters, indoor lighting, projection faults, filming faults, depth of field, hyperfocal distance and others. Price only 3/6, post 3d.

VEBO SUPPLEMENTARY LENSES

enable you to film titles and other subjects at close range with cameras having fixed focus lenses. Five different lenses are available for filming at distances of 7in., 10in., 15in., 20in. and 23in. Supplied in an adjustable mount to fit lenses up to 1 $\frac{1}{2}$ in. diameter. Price 15/- each, post 4d.



THE MARGUET TRI-FILM splicer enables anyone to make strong and accurate joints in 8mm., 9.5mm. and 16mm. films, silent and sound. A built-in dry scraper is provided to remove the emulsion whilst the joining and trimming of the two pieces of film are carried out in a single operation. The Marguet splicer is priced at £4 0 0. The Marguet Junior splicer without the built-in scraper costs £1 13 6. Bell & Howell or M. & B. Film Cement 2/6.

WE CAN SUPPLY THE GOODS ADVERTISED OPPOSITE

THE BIB recording tape splicer mends broken tapes quickly and neatly thus simplifying editing. Precision made, with razor cutter included. Price 10/6, post 6d. Agfa joining tape, 25 metre length, 4/-, post 3d.

YOU CAN PRODUCE a wonderful range of effects in titling and other scenes by colouring your films with Johnson's Cine stains. Simple to use, these stains are available in the following colours : scarlet, blue, green and orange, and cost 4/- each, post 6d.

A SPECIAL OFFER OF 16mm. REELS AND CANS. We have a limited number of 400ft. aluminium reels in titplate cans priced at 3/9 (post 9d.). These are of a well-known make and brand new (ex Government). Usual price 6/6.

AT LAST we are able to offer a really compact, and portable editing outfit consisting of a motion viewer with two rewinders in a carrying case, it's the new Muray Editor, an efficient simple-to-operate equipment that makes film editing a pleasure. The viewer has a built-in screen with magnifying lens, focusing control and notcher to mark the side of the film where you have decided to cut. Models are available for 8mm. or 16mm. films. The case is provided with a carrying handle and measures only 6 $\frac{1}{2}$ x 7 $\frac{1}{2}$ x 15in. Price £21 15 0.

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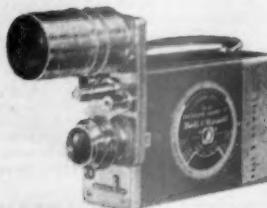


PAILLARD BOLEX H16 FILTER-SLOT MODEL 16mm.

One of the finest and most versatile cine cameras, with built-in filter holder, reflex focuser, hand crank and many other excellent features.

Prices :

with f/1.9 Pizar lens	£180 14 0
with f/1.5 Switar lens	£201 11 0
with f/1.4 Switar lens	£221 0 2
Complete outfit with 26mm. f/1.9 Pizar, 16mm. f/2.8 wide angle, 75mm. f/2.8 telephoto, Malor case and eye-level focuser	£286 0 7



G.B.-BELL & HOWELL AUTOTURRET 16mm.

Loads with standard Kodak 50ft. magazine films. The two lens turret facilitates the rapid interchange of lenses.

Price with 8in. f/1.9 T.T.H. ... £111 17 11
Full details of telephoto and wide angle lenses on request.



PAILLARD BOLEX C8 8mm.

Spool loading with seven filming speeds, single shots, cable release. With f/2.5 lens £58 7 7
With f/1.9 lens £76 9 0
With f/1.5 lens £108 8 5
Complete with zip case.



G.B.-BELL & HOWELL 8mm. MODEL 624

The least expensive of all good quality 8mm. cameras, with f/2.3 lens, built-in exposure calculator. Price £30 4 7
x2½ telephoto lens £10 15 2



PAILLARD BOLEX 88 8mm.

Similar to model C8 but with two lens turret head.
With f/2.5 lens £72 5 7
With f/1.9 lens £90 7 0
With f/1.5 lens £122 6 5
36mm. tele. £34 15 0

G.B.-BELL & HOWELL 8mm. VICEROY

With three lens turret. Price with f/2.5 lens £62 0 7
With f/1.7 lens £78 14 2
1½in. telephoto lens £26 8 2
f/1.75 wide angle lens £25 0 5



G.B.-BELL & HOWELL 8mm. SPORTSTER

Small and simple to use with variable speeds and interchangeable lens. Price :
with f/2.5 lens £45 17 5
with f/1.7 lens £62 11 0



EUMIG ELECTRIC 8mm.

No spring to wind, runs off standard flash-lamp battery. With f/2.8 lens. Price £33 7 2
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OUR EASY PAYMENTS PLAN
is second to none and we offer a reliable after-sales service. Generous allowances given on all apparatus taken on part exchange.

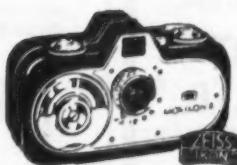
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Loads with 50ft. magazine load films. Price with f/2.5 fixed focus lens £37 10 8



PATHESCOPE H 9.5mm.

Loads with 30ft. H type chargers. Prices :
with f/2.5 lens ... £27 16 0
with f/1.9 lens ... £50 0 10



EUMIG 8mm. C3

The camera with the built-in electric exposure meter. With variable speeds and f/1.9 fixed focus lens.
Price ... £75 1 2
E.R. case £5 11 2

KEYSTONE 8mm. CAPRI

Excellent value, takes standard spool loading films. With f/1.9 lens ... £37 2 9



KEYSTONE 16mm.

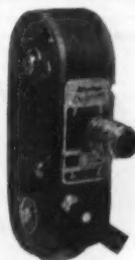
CRITERION

100ft. spool loading, with variable speeds, single shot release. Prices with f/2.5 lens £64 11 0 with f/1.9 lens £83 4 0



ZEISS MOVIKON 8mm.
Simple to use and very convenient to hold. With focusing f/1.9 lens and single shots release.

Price ... £56 16 4
E.R. case ... £7 2 6



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Please quote me your top part exchange allowance offer for my

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Address

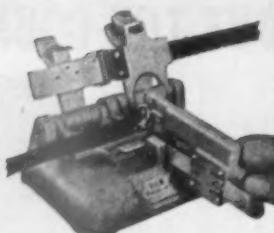
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(Auto Scraper can be fitted.)

*Join rendered
virtually
invisible.

*Avoids
composite
frame at
join overlap.

*Overlap at
bottom of
frame.

*Essential for
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original and
all 8mm.
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£6 6 0
£12 12 0 (with
Auto Scraper)

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Ampro Educational sound/silent
projector, demonstration model,
as new, A.C./D.C., 750 watt lamp
complete (Guaranteed) ... £135 0 0

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500 watt Projection covering all silent
cine requirements

8mm. £39 15 0

Dual Projection

9.5mm. £48 10 0

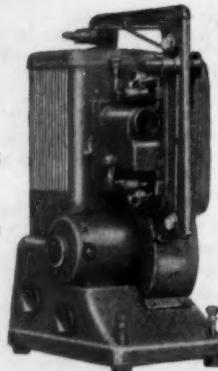
9.5/16mm. £56

16mm. £48 10 0

8/16mm. £60

and the new Popular 8mm. model with mains
voltage lamp £33

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IN THE WORLD

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2/-

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8mm. G.B.-Bell & Howell
Model 624 ... £30 4 7
8mm. G.B.-B. & H. Viceroy
(turret), f/2.5 ... £62 0 7
8mm. Cine Kodak, f/2.7
... £39 15 0
8mm. Paillard Bolex C8,
f/2.5 ... £58 7 7
8mm. Paillard Bolex 88
(turret), f/1.9 ... £90 7 0
8mm. Ditto with additional
telephoto ... £125 2 0
8mm. Zeiss Movikron, f/1.9
lens ... £54 3 3
9.5mm. Pathé Par 113 18 3
9.5mm. Pathé H, f/2.5
... £26 10 0
16mm. G.B.-B. & H. 603
Autoload, f/1.9 ... £93 16 6
16mm. Ditto (turret) 603T,
f/1.9 ... £111 17 11
16mm. Paillard Bolex Filter-
slot (turret), f/1.5 Switar
£201 11 0
16mm. Ditto with 3 lenses
£200 15 6
1in. f/1.9 telephoto lens for
Sportstar or Viceroy
... £25 0 5
1 1/2in. f/1.9 Ditto £26 8 2

PROJECTORS

8mm. G.B.-Bell & Howell
Screenmaster (main voltage)
606H ... £57 0 0
8mm. G.B.-B. & H. model
625, 500w. ... £35 0 0
8mm. Specto (500w.)
... £39 15 0
8mm. Ditto (main voltage)
... £33 0 0
8mm. Eumig P8 £32 0 0
8mm. Eumig P26, 500w.,
forward, still and reverse
... £61 7 0
9.5mm. Pathé Gen £37 10 0
9.5mm. Specto Standard
... £37 10 0

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FAN CINOR
ZOOM LENS

for 8mm. Bolex, etc.

(List £128) Indistinguishable
from new ... £105

8mm. CINE-KODAK
F/3.5 LENS
£15 15 0

8mm. BELL & HOWELL
(220) F/3.5 LENS
£25 10 0

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(Of special interest to Mail
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In the limited space at
our disposal it is impos-
sible to list anything like
all the items we stock—
we can, however, supply
most of the new apparatus
advertised in this journal—
please forward your
inquiry to the address
above.

9.5mm. Specto (500w.)	£48 10 0
9.5mm. Specto Dual	£56 0 0
8/16mm. Specto Dual	£60 0 0
9.5mm. Pathé Son (sound)	£78 0 0
16mm. Specto 500w.	£48 10 0
16mm. Specto Standard	£37 10 0
16mm. G.B.-B. & H. (613), 750w. with transformer	£89 10 0
16mm. ditto (613H), mains voltage ...	£75 0 0
16mm. G.B.-Bell & Howell 622 Sapphire sound, with transformer, 12in. speaker	£252 0 0
16mm. G.B.-B. & H. 626 sound, A.C./D.C., 8in. spkr.	£205 0 0
16mm. G.B.-B. & H. 603D mag-opt. projector complete	£352 0 0

FILM LIBRARY

We have the most comprehensive substandard film library
in the country—containing a wide selection of 8mm., 9.5mm.,
sound and silent, and 16mm. sound and silent films. These
include films to suit all tastes, cartoons and comedies for
the children—modern entertainment features, as well as
interest, travel and educational subjects.



16mm. ZEISS MOVISCOP EDITOR ... £40 1 0

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8mm. CINE CAMERAS

Cino Nizo, f/1.9 coated Xenoplan	£55 0 0
Bell & Howell Sportster, f/1.4	
T.T.H. lens, case	£55 0 0
Ermel, triple turret, 12.5mm. f/1.9	
lens, 35mm. f/3.5 lens, 50mm.	
f/3.5 lens, case	£49 10 0
Cine Kodak Magazine, f/1.9	
coated lens, as new	£49 10 0
Revere Eight, magazine load, triple	
turret, 12.7mm. f/2.8 lens, 38mm.	
f/2.8 Xenon	£47 10 0
Agfa Movex 8, built-in exposure	
meter, 12mm. anastigmat lens,	
case	£39 10 0
Zeiss Movikon K, variable speeds,	
f/2 Sonnar, complete in case	£35 0 0
Gevaert, f/1.9 coated lens, as new	£35 0 0
Bell & Howell Sportster, f/2.5	
Mytal	£32 10 0
Bauer 88, f/2.7 coated lens, as new	£30 0 0
Bell & Howell Filmo 134, f/2.5 lens	£18 10 0
Cine Kodak Eight-25, f/2.7 lens	£16 10 0
Cine Kodak Eight-20, f/3.5 lens	£14 15 0

SCREENS

40 x 30 Selfix Box, beaded	£8 10 0
40 x 30 Lumaplast Maxlite, on	
tripod, beaded	£7 0 0
40 x 40 No. 1 Self Recta, white	£5 10 0
48 x 48 No. 4 Raybright, beaded	£4 10 0
36 x 36 Kershaw, white	£3 10 0
25 x 18 No. 0 Self Recta De Luxe,	
white	£3 10 0
22 x 30 No. 1 Self Recta, white	£3 10 0
24 x 18 Selfix Box, beaded	£3 0 0
40 x 30 Lumaplast, silver	£2 10 0
30 x 22 Kodak Screen, silver	£1 15 0

16mm. CINE CAMERAS

Paillard H16, complete with Som	
Berthiot Pan Cinor zoom lens,	
variable focal length 20 to 60mm.,	
case	£225 0 0
Paillard H16, multi-focus finder,	
1in. f/1.4 Switar, 3in. f/2.5 Yvar,	
turret handle	£175 0 0
Cine Kodak Special, 1in. f/1.9 lens	£165 0 0
Bell & Howell 70DA, 25mm. f/2.7	
lens, 1in. f/1.9 lens, 3in. f/4 tele-	
photo lens, case	£125 0 0
Paillard H16, 25mm. f/1.9 Pizar	£125 0 0
Cine Kodak Model K, 15mm. f/2.7	
wide angle lens, 1in. f/1.9 lens,	
3in. f/4.5 telephoto lens, 4 filters,	
case	£95 0 0
Zeiss Movikon, f/1.4 Sonnar, case	£89 10 0
Bell & Howell 603, f/1.9 coated	
Cooke	£72 10 0
Victor, 1in. f/2.8 lens, 20mm. f/3.5	
lens, 3in. f/3.5 telephoto lens	£62 10 0
Victor, Model 3, 1in. f/2.8 lens,	
20mm. f/3.5 lens, 3in. f/3.5 tele-	
photo lens	£62 10 0
Cine Kodak Magazine, 25mm.	
f/1.9 lens, 4in. f/4.5 telephoto	
lens, case	£55 0 0
Cine Kodak Model K, 20mm.	
f/3.5 lens, case	£45 0 0
Cine Kodak Magazine, 25mm.	
f/1.9 lens	£42 10 0
Cine Kodak BB Junior, f/1.9 lens,	
case	£29 10 0
Bell & Howell Filmo, f/3.5 Bell	
Howell lens, complete in case	£32 10 0
Cine Kodak Model B, f/3.5 lens,	
complete in case	£19 10 0

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CINE APPARATUS, AND WE
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PROJECTORS

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DOLLONDS



photographic service

CINE SALE!

A further selection, continued from the opposite page,
of BOND ST. SALE BARGAINS in CINE APPARATUS

9.5mm. CINE CAMERAS

Dekko, f/1.5 Dallmeyer	£18 10 0
Pathe Motocamera, 20mm. f/2.5 lens, telephoto attachment, case	£15 0 0
Pathe Pat camera, new condition	£9 10 0
Pathe Motocamera, f/3.5 Trianar,	£8 10 0
Dekko, f/3.5 Wray	£8 10 0
Coronet, Model B, f/3.9 lens	£7 10 0

CINE PROJECTORS

9.5/16mm. Specto Dual, 500 watt lamp, case	£45 0 0
16mm. Keystone A81, 500 watt, transformer, case	£29 10 0
16mm. Paillard G916, 500 watt, resistance	£27 10 0
9.5mm. Paillard, 400 watt lamp, resistance	£22 10 0
16mm. Siemens, 250 watt, mains resistance	£19 10 0
9.5mm. Pathe 200B, 200 watt lamp, resistance	£19 10 0
8mm. Dralowid, built into carrying case	£18 10 0
16mm. Kodascope C, 100 watt lamp, resistance	£14 10 0

VARIOUS LENSES & ACCESSORIES

Som Berthiot zoom lens, variable focal length from 20mm. to 60mm. f/2.8	£125 0 0
Paillard Stereo Attachment, for Paillard H16 camera, without projection lens	£45 0 0
15mm. f/2.5 coated Ektar, for Cine Kodak Magazine	£37 10 0
8mm. Bell & Howell Animated Viewer, complete with splicer and arms	£29 10 0

15mm. f/2.7 Wide angle Tessar, for 16mm. Zeiss Movikon	£25 0 0
25mm. f/1.9 coated Kern Genavar, Standard C type mount	£25 0 0
2½in. f/2.7 Kodak anast. lens, Kodak K fitting	£25 0 0
2in. f/3.5 Kodak anast. lens, Kodak K type fitting	£22 10 0
25mm. f/2.5 coated Yvar, for Paillard B8 or C8	£21 0 0
9mm. f/2.7 Wide angle Kodak anast. lens, for 8mm. Kodak Magazine	£14 10 0
1½in. f/4 Dallmeyer Popular, Paillard B8 fitting	£9 15 0
3in. f/4 Dallmeyer Popular, Standard C type mount	£9 10 0
2in. f/3.5 T.T.H. lens, Standard C type mount	£8 0 0
3in. coated Dallmeyer Superlite projection lens, Bell & Howell fitting	£5 0 0
2½in. Dallmeyer Maxlite projection lens, Bolex fitting	£4 10 0
1in. f/2.6 Cooke Cinon, Standard C type mount	£4 10 0
1in. f/2.7 Wollensak, Standard C type mount	£3 10 0
2in. Dallmeyer Maxlite projection lens, Bell & Howell fitting	£3 10 0
1½in. Dallmeyer projection lens, Bell & Howell fitting	£2 10 0
2in. projection lens, Kodak fitting	£1 10 0
8mm. Haynorette Model 1 Viewer, complete with rewind arms, case	£6 10 0
8mm. Movitrix Titling Unit	£5 0 0

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9.5mm. CAMERAS

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f/2.8 Yvar focusing mount. Complete with wrist strap, 8in. cable release and zip pouch

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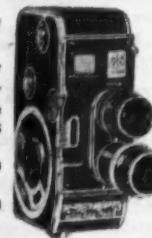
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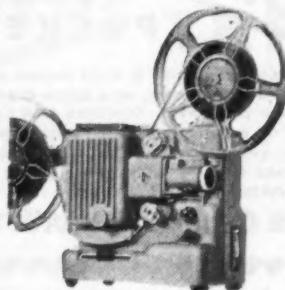
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Paillard Bolex C8 8mm. Camera

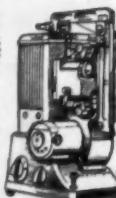
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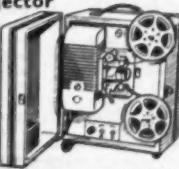
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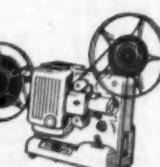
Eumig P8 8mm. Projector

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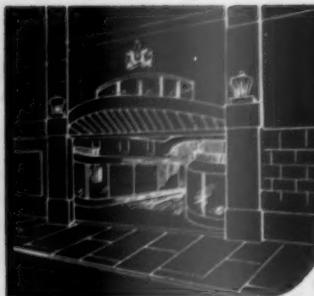
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Paillard Bolex C8 8mm. Camera
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£54 11 1
with focusing f/2.5 lens ... £58 7 7
with focusing f/1.9 lens ... £72 17 6
with focusing f/1.5 lens ... £108 8 5
36mm. f/2.8 telephoto ... £34 15 0



B8mm. Nizo Heliomatic Camera
The most versatile 8mm. camera in popular use. Fitted with 1in. f/1.9 and 1½in. f/2.8 Rodenstock lenses, coupled exposure meter, variable speeds, single shots, back wind, automatic cut out when film finishes, lenses on sliding turret head. Takes standard double eight film. Price £142 12 5 Case ★ £4 14 9



Paillard Bolex B8 8mm. Camera
This camera is the same as the C8 model but incorporates a twin turret head, but does not include the purse type case. Price :
with f/2.5 focusing lens ... £72 5 7
with f/1.9 focusing lens ... £90 7 0
with f/1.5 focusing lens ... £122 6 5
36mm. f/2.8 telephoto lens £34 15 0
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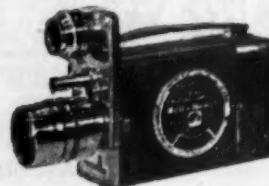
G.B.-Bell & Howell 624 8mm. Camera

Fitted with f/2.8 10mm. coated lens, single shots, automatic footage counter, brilliant viewfinder, exposure guide for colour or black and white, beautifully finished. Price £30 4 7
Case ... £2 8 8
2½x telephoto lens ... £10 15 2



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Compact and built to last a lifetime. Variable speeds from 16 to 64 f.p.s. Single shots, interchangeable lens, built-in mask for tele lens. Complete with case. Price with f/2.5 lens £45 17 5
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G.B.-Bell & Howell 603T Camera
The most compact 16mm. camera made. Twin turret head, takes standard 16mm. magazine film, variable speeds, single shots.

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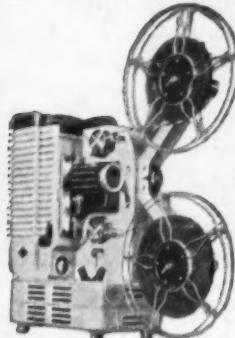
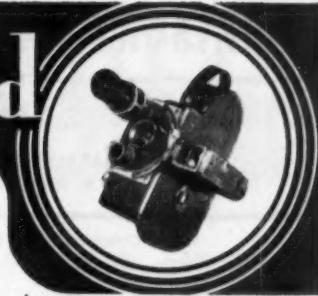
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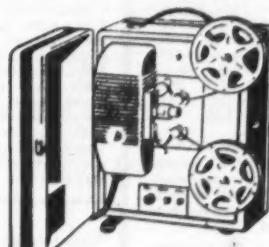
Eumig P26 8mm. Projector
The most versatile of 8mm. projectors. Fitted with 500w. lamp, 400ft. spool arms, motor rewind, reverse, still picture, pilot lamp, built-in resistance for A.C./D.C. mains. Weight 15½ lb. Price less lamp ... £59 10 0
Lamp ... 37/- Case ... £5 0 0

Available within two weeks of the publication of this magazine : Magazine Reinette HL16 16mm. camera. 50ft. spool loading. Variable speeds 8, 16, 24, 48 f.p.s. and single shots. Cable release, turret head accommodating 3 lenses. Zoom type finder. Backwind. Frame and footage counter. Exposes 12ft. of film on one wind. Price including 1in. f/1.9 Berthiot lens £93 16 6

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Spare lamp 37/-



Kodascope 8-500 Projector
Fitted with 500w. lamp, 400ft. spool arms, f/1.6 Ektanon luminized lens, motor rewind, self contained unit in case, suitable for A.C./D.C. mains 200-250v. Weight 13 lb. Price less lamp £40 0 0
Lamp 37/-

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8mm. Kodakope 50, 200w.	£16	0	0
8mm. Kodakope 30, 200w.	£12	0	0
16mm. Kodakope Mod. B, self-threading	£22	10	0
16mm. Ensign 500w., stills, reverse	£20	0	0
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Spares available for G.B. L516, B.T.H. S.R.B., GBN 35mm. State requirements.
L516 Spares Wanted for Cash.

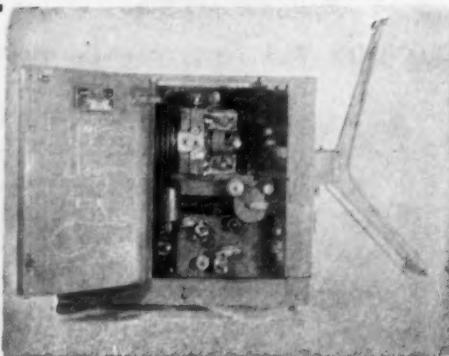
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16mm. G.G.S. Recording camera 3 F.P.S. 1in. f/4 lens. Ideal for titling or Stereo photography when used in pairs, 24v. operated, 35/- each. Ditto new in fitted case, coated lens, £4 each. Magazines, 10/- each. Sealed time 160ft. H.P.3 film in 10ft. rolls, 4/6. G.G.S. film take up cores, 6 for 2/6. 200/250v. transformers, output 24v., 15/- each. 12v. G45 cine cameras, new, take 25ft. standard 16mm. film, £3. G45 magazines, 10/- each. Tins of 12. 25ft. Panchromatic film, 10/-. Ditton Ortho, 7/6. G45 titling units, new, £4 10 0



B.T.H. Model S.R.B.

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400ft. ditto 3 for 6/- post 2/-
400ft. Fibre Transit Cases, new, 16mm. 2/6 post 6d.
800ft. 2-way Fibre Transit Cases, new 3/6 post 1/-
1,600ft. 2-way Fibre Transit Cases, new 8/- post 1/-
New British Acoustics non sync. gram units. Gerrard A.C. 200-250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys (carriage 5/-) ... 66 0 0

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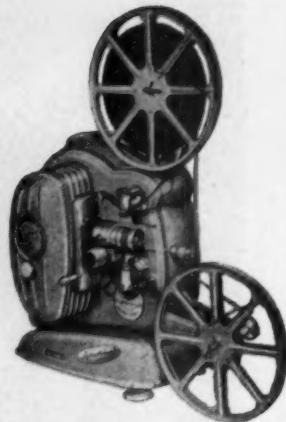
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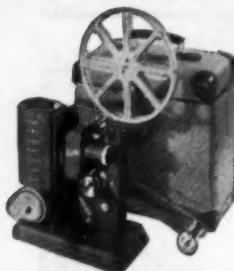
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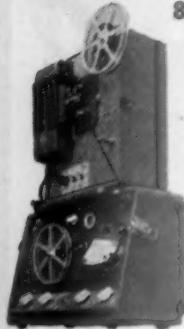
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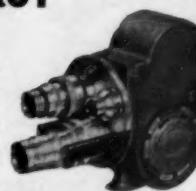
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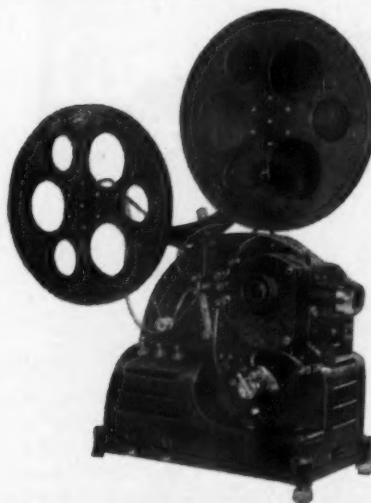
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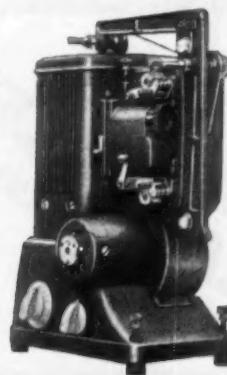
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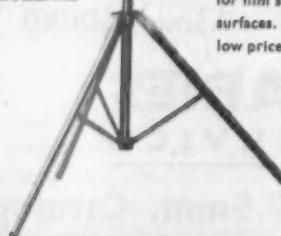
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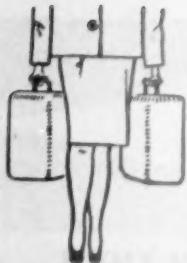
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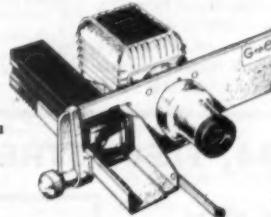
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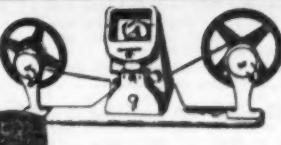
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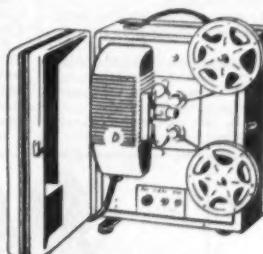


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The Amateur Cine World Badge links amateurs all over the world. Make sure you wear yours when you go on holiday. It may help you make valuable friendships with fellow enthusiasts. Two types of badge are available—stud and brooch. It costs only 2s. 6d. post free from A.C.W. There is also a blazer badge at 5s.

In the News

Films which have made the grade are in the news again. The Photographic Society of America has announced the results of its International Cinema Competition which it took over from the American Cinema League when the League died last year. The League's competition was widely known as the American Ten Best, and ten films continue to be selected by the Motion Picture Division of the P.S.A.

One interesting feature of the current prizewinners is that all make use of sound; so do the six four star winners. Five of the ten are optical sound, three magnetic and two tape, but doubtless the optical sound (only one a club film) began life as tape. Seven of the ten are in colour. The three in monochrome come not from America but from Italy and Belgium.

This use of sound is a significant illustration of the prevailing trend in American "shop window" films, but it is, of course, impossible to say if it represents the general run of amateur film work there. It is true that 80% of all the P.S.A. entries used sound in some form (37% tape, 24% magnetic and 19% optical), but the American Ten Best competition has hitherto attracted only a very small entry, and no announcement is made of any increase for the current contest, so that it can scarcely be regarded as an index to the generality of amateur film work, or even as an indication of the progress of sound, for two years ago all but 11 of the 61 entries had sound accompaniment of one kind or another. But it is at least safe to assume that sound is taking a firm hold.

Seven British prizewinning films have just started a tour of the Benelux countries. An interesting cross section of the work done here from the early days (*Gaiety of Nations*) to 1954 (*Pin-Up Girl*), they have been selected by the I.A.C. who have arranged the U.K. screening of an exchange programme of Belgian films. Shows at Manchester and Stoke-on-Trent will have taken place by the time these notes appear — only those who have sponsored exchanges of this kind know how difficult it is to see far ahead.

Customs, for example, proved most awkward. But undeterred, both sides have gone ahead with their plans, and the British films have already been shown in a number of cities and are due shortly to go on to Holland. A London show for the Belgian films has been provisionally arranged for 24th March, at the Institut Français. The I.A.C. will be glad to supply details.

France is unhappy about its films and surveys their deficiencies with characteristic Gallic emotion. A writer in *L'Image Vivante* says

that there is no longer any enthusiasm in amateur cine circles, that amateur films lack ideas, that the clubs are vegetating. Pierre Boyer, Editor of *Cine Amateur*, refuses to believe, however, in a decline in the amateur cinema, even though France, "always unshakably first in international competitions", had last year to be content with third place. The photograph illustrating *L'Image Vivante* article suggests a positive answer to the question posed in the heading: "Is the Amateur Cinema Dying?" M. Boyer challenges its gloomy message with a photograph of himself reading *Cine Amateur* with much enjoyment.

Every country which has a vigorous amateur cine movement from time to time submits to critical self-examination. Only when nobody bothered enough about amateur films to want to effect improvement would there be cause for dismay.

New Zealand and South Africa have also been criticising films—ours. And, of course, they have a perfect right to do so. Quoting a comment in the *Christchurch Movie Maker* on an A.C.W. Ten Best programme which included *History of Walton, Fishers All and Handle for Scandal* ("for a disappointing programme it would be hard to beat"), the A.C.C. *Screen* of Johannesburg says: "Apparently the Kiwis like ourselves, prefer the amateur travelogue to the professional cliffhanger". And they add that A.C.W. thinks that the amateur should try to emulate the professional by basing his film on a theme or story.

How one can be misunderstood! We have constantly urged the need for a *theme*, but a theme is not the same thing as the plot in a fictional film. It is no more than the unifying influence which every film must have if it is to be a coherent whole. Unfortunately so few travelogues do exhibit this cohesion. We could heartily wish it were otherwise, for travel, holidays and the family, the experiment and the novelty are the subject in which the amateur can do best because he is best equipped to tackle them. And not only that, the first three, at any rate, are the most popular with audiences because the professional cinema has not staled them.

But the professional cinema must continue to serve as a model in respect of technical competence. The audience who would enjoy a personal film may tolerate slipshod technique once, but they will not come for a second helping. The world over the requirement is the same: a clearly defined idea — not necessarily a clever or an original idea—imaginatively expressed and competently produced. But so rare is the fusion of these qualities that if a film has only one of them, it will sometimes make the grade and get into the news.

The how and why of tape and tape recording—the first of a comprehensive new series, specially prepared in response to many requests.

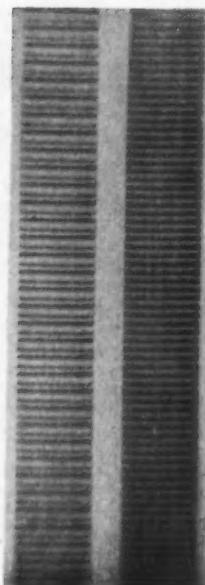
By PHILIP JENKINS

Magnetic Recording for Amateur Films



Right: what the eye doesn't see. Magnetic recordings are quite invisible on the tape but can be made visible by a coating of a finely divided iron compound, the particles of which are attracted by the magnetic pattern. This remarkable photograph, reproduced by courtesy of the M.S.S. Recording Co. Ltd., shows a magnified view of a tape bearing two tracks.

Left: one of the best known recorders in the higher quality class—the Ferrograph, which incorporates a Wearite deck and amplifier; provides power supplies for a radio tuner or any other auxiliary equipment.



Amateur cinematography has been closely concerned with sound and sound recording right from the earlier days. In the 1930s interest centred on disc recording. But this had—and still has—the disadvantage that the disc can only be used once, so it is relatively expensive when many sound level and quality tests have to be made. Then came magnetic recording which provided a medium which can be used over and over again. This one factor has revolutionised amateur incursions into sound.

Things got going when the war ended in 1945, when it was discovered that the Germans had developed the already known principles of magnetic recording, and had made them a really practical proposition. One of the things they did was to coat a thin plastic base tape with finely powdered iron oxide in a binder. This coated tape was an obvious improvement on the solid steel tape which the BBC had used for years.

HOW IT WORKS

Magnetic recording works by producing a varying magnetism in the iron oxide coating on tape. The tape is drawn across a recording head which has coils fed from the output of the amplifier so that varying magnetism is induced in the iron structure of the head. This varying magnetism is picked up by the tape being pulled across it, leaving the tape magnetised in varying degrees all along its length, according to the sound waves being recorded.

It is as if the tape carries a huge number of tiny bar magnets, all laid end to end along it. Where the frequency is high, the "magnets" will be small and closely packed, but lower frequencies will have longer "magnets" further apart.

The recording on the tape is quite invisible to the eye, though in the laboratory it can be revealed by the application of a special liquid containing a finely divided iron compound which is attracted by the magnetised tape, just as iron filings are attracted to an ordinary magnet. A magnetic track made visible in this way and examined under a magnifier looks rather like a variable density sound-on-film photographic track.

SUPersonic BIAS

Magnetic tape—or, indeed, any ferrous material—will not give a satisfactory sound track simply by feeding the coils of the magnetic recording head from the output of the amplifier. That gives a recording with a considerable background noise. What the Germans did was to apply another known principle: to give the iron oxide coating on the tape a thorough magnetic shake-up by subjecting it to a strong field made by high frequency alternating current.

This treatment at the moment of recording makes the iron oxide able to accept a faithful pattern—in magnetism—of the sound waves being reproduced. The high frequency alternating current is of a frequency well above human audibility and is known as "supersonic bias". It is generated by an oscillator valve in

CHOOSING

a Tape Recorder

Competition is keen in the recorder field. Prices range from about £40 to over £100. Broadly speaking, you get what you pay for. A low-priced recorder will be simpler in design and will not have the finish and superlative performance that the buyer of a high-priced instrument has a right to expect.

Recorders costing more than about £75 are for the exacting hi-fi enthusiast, but reproduction from the better makes of cheaper recorders is surprisingly good, especially at $7\frac{1}{2}$ in./sec. tape speed. They are adequate for most cine work, particularly so when an extension speaker is used.

Here is the first instalment of a list of some of the recorders available now, with basic specification of each. All are mains-driven, and with two exceptions (which do not appear in this instalment) all operate at $7\frac{1}{2}$ in. per second with, in most cases, the alternative of $3\frac{3}{4}$ in. Clock-work portable recorders are not included, nor are instruments intended primarily for dictation.

SOME AVAILABLE TAPE RECORDERS

C.J.R., MODEL D2 (C.J.R. Electrical and Electronic Development Ltd., Bickford Road, Witton, Birmingham). Speeds: $3\frac{3}{4}$ and $7\frac{1}{2}$ in. per sec. Spools: 7in. (1,200ft.). Microphone: extra. Volume indicator: meter. Output: 4 watts. Speaker: 7 x 4in. elliptical. Weight: 56 lb. Price: £117.

C.J.R., MODEL D5. Specification as above, except for spool: 9 $\frac{1}{2}$ in. (2,250ft.). Layout modified to suit larger spools. Price: £129 10s.

CONCERTO STANDARD MODEL (Concerto Recorders, 94 Lansdowne Place, Hove, Sussex). Speeds: $3\frac{3}{4}$ and $7\frac{1}{2}$ in. per sec. Spools: 7in. Microphone: crystal. Volume indicator: magic eye. Output: $3\frac{1}{2}$ watts. Speaker: 7 x 4in. elliptical. Weight: 35 lb. Price: £58 8s.

E.A.P. ELIZABETHAN 56 (E.A.P. (Tape Recorders) Ltd., 9 Field Place, St. John Street, London, E.C.1.). Speeds: 5 and $7\frac{1}{2}$ in. per sec. Spools: 7in. Microphone: crystal. Volume indicator: magic eye. Output: $3\frac{1}{2}$ watts. Speaker: 7 x 4in. elliptical. Amplifier has mixing facilities. Weight: 38 lb. Price: £54 12s.

E.A.P. ARISTOCRAT (E.A.P. (Tape Recorders) Ltd.). Speeds: $3\frac{3}{4}$ and $7\frac{1}{2}$ in. per sec. Spools: 7in. Microphone: crystal. Volume indicator: magic eye. Output: 3 watts. Speaker: 7 x 4in. elliptical. Amplifier has mixing facilities. Weight: 32 lb. Price: £56 14s.

EDITOR (Tape Recorders (Electronics) Ltd., 3 Fitzroy Street, London, W.1.). Speeds: $3\frac{3}{4}$ and $7\frac{1}{2}$ in. per sec. Spools: 7in. Microphone: crystal. Volume indicator: magic eye. Output: 4 watts. Speaker: 5in. dia. Amplifier has mixing facilities. Weight: 33 lb. Price: £47 5s.

the amplifier, and fed into the coils of the recording head along with the signal.

Since the recording of the sound on magnetic tape is just a pattern of varying magnetism, it can be completely erased by completely de-magnetising the tape. Erasing is now done by passing the tape into a strong alternating magnetic field. The tape is drawn over a special erasing head fitted to the recorder and fed with alternating current from the oscillator that also supplies the supersonic bias.

Erasing is so simple and effective that the same tape can be used over and over again if desired. However, magnetic recordings are just about as permanent as the base material of the tape, and can be replayed as often as you like without deterioration due to wear. Scratches do not reproduce—as they do on disc and film—and the hundredth replay is as good as the first.

LATEST TAPES ARE BETTER

Several sorts of magnetic tape are now available. A relatively inexpensive variety is coated on a thin but strong paper base. Most tape manufacturers found, however, that it was easier to make a really smooth coating on a film-type base. For several years cellulose acetate was the standard base material—the same as amateur cine film, but only two-thousandths of an inch thick as against the five-thousandth of the film base.

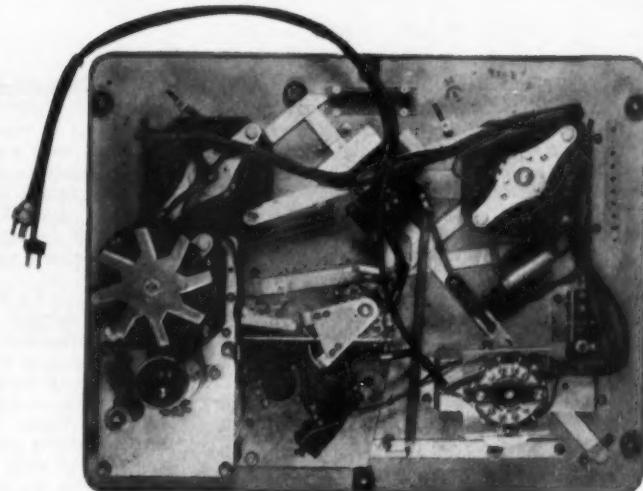
Acetate base has some disadvantages: it swells with increasing humidity of the air, shrinks and curls in dry air, and it tends to become brittle with age. Also, acetate is not so very strong, and on some recorders the tape could be snapped by careless stopping and starting. Last year, however, saw the introduction of two new tape base materials: P.V.C. and Polyester.

P.V.C. (polyvinyl chloride) based tape—e.g., H.M.V. No. 88, and B.A.S.F.—has the advantage that it is unaffected by humidity, so is much more stable in length than acetate tape. This is obviously of importance when one has to make a recording which must synchronise with a film. The P.V.C. tape also

The term, "top deck", was first used to describe the Wearite. In the Wearite deck illustrated, the tape travels l. to r., passing through the slot which houses the magnetic heads, pressure pads and an automatic stop device. The single control knob operates the pressure pads, all the switching and the associated amplifier.



The three motor layout which has now become general practice. This underside of the deck illustrated on opposite page shows the motors for capstan, wind and rewind. The capstan motor is the one with the small fan on the end; it is of the true synchronous type (not the more usual induction motor). Mechanical type brakes on the reel hubs: when the deck is in operation, the brakes are held off electrically by a solenoid.



stores for long periods without becoming brittle or curly.

Polyester base (*Terylene* in Britain, *Mylar* in U.S.A.) is quite a wonderful material! It is so strong that it can be made one-third thinner and still be stronger than the two-thou. base types. A Polyester tape that recently appeared on the market is Scotch Boy Type 190M. M.S.S. have also made tape on this base. Despite their thinness, it is practically impossible to tear them.

TAPE SPEED

Magnetic tape is rather like sound-on-film: the faster it runs, the higher the frequency of sound that can be reproduced. Tape speeds have now become standardised, and $7\frac{1}{2}$ inches per second is the normal speed for music recording for all except the highest "hi-fi". It is interesting to note that the standard tape speed of $7\frac{1}{2}$ inches per second is comparable with the speed for 16mm. sound film (7.2in. per sec.).

A few years ago there was not much to choose between the reproduction of tape and 16mm. film. To-day, tape can give very much better quality than the sound-on-film. Not only is there a surprisingly low level of background noise, but the frequency response goes much higher.

The recent improvements in frequency response on magnetic recordings are due in part to better recording heads, and in part to better coatings on the tapes. The early tapes for amateur use were of low coercivity—easily recorded upon and easily erased, but not very well able to accept a high frequency signal. The newer tapes are of much higher coercivity, and the particles of iron oxide are said to be finer and magnetically aligned during manufacture.

The result is that medium-priced tape recorders can now usefully record and reproduce frequencies up to about 10,000 cycles per

ELPICO IMPRESSARIO (Elpico-Lee Products (G.B.) Ltd., Elpico House, Great Eastern Street, London, E.C.2.). Speeds: $4\frac{1}{2}$ and $7\frac{1}{2}$ in. per sec. Spools: 7in. Microphone: crystal. Volume indicator: "magic eye". Output: 4 watts. Speaker: 7 x 4in. elliptical. Recorder incorporates Truvox tape deck. Weight: 35 lb. Price: £50 8s.

ELPICO IMPRESSARIO DE LUXE. Specification as above, except that the De Luxe is a table model, weight 44 lb. Price: £55 13s.

E.M.I. MODEL TR/50-A (E.M.I. Sales and Service Ltd., Hayes, Middx.). Speeds: $7\frac{1}{2}$ and 15in. per sec.* Spools: 7in. Microphone: extra. Volume indicator: meter. Output: 4 watts. Speaker: manufacturers conservatively state that internal speaker is intended for monitoring only. Synchronous two-speed switched-pole capstan motor. Speed change selector also effects frequency compensation for different tape speed. Weight: 59 lb. Price: £155.

E.M.I. MODEL TR/50-B. Specification as above, except speeds: $3\frac{1}{2}$ and $7\frac{1}{2}$ in. per sec.*

EXCEL CELSONIC (Excel Sound Services Ltd., Norwood Avenue, Shipley, Yorks.). Speeds: $3\frac{1}{2}$, 7 $\frac{1}{2}$, 12 and 15in. per sec. Spools: 9in. (3,250ft.). Microphone: extra. Volume indicator: meter. Internal amplifier provides for recording; separate power amplifier and speaker added for reproduction. Fast rewind is not provided because manufacturer considers it liable to stretch tape out of sync. Recording amplifier provides for superimposing of commentary on already recorded music. Electro-mechanical synchroniser available to keep a variable speed projector in step with the constant speed of the recorder. Weight of recorder: 41 lb. Price: £66. Power amplifier and speaker: £18 10s. Synchronising device: £8 10s.

FERROGRAPH MODEL 2A/N (British Ferrograph Recorder Co. Ltd., 131 Sloane Street, London, S.W.1.). Speeds: $3\frac{1}{2}$ and $7\frac{1}{2}$ in. per sec. Spools: 8in. (1,750ft.). Microphone: ribbon type, extra. Volume indicator: meter. Output: $2\frac{1}{2}$ watts. Speaker: elliptical, of impedance 15 ohms. Recorder incorporates Wearite 2A tape deck. Single knob control switches the deck and amplifier. Synchronous capstan motor. Amplifier provides for superimposing of commentary on already recorded material. Weight: 494 lb. Price: £79 16s.

FERROGRAPH MODEL 2A/NH. Specification as above, except speeds: $7\frac{1}{2}$ and 15in. per sec. Price: £90 6s.

*Indicates single track. All other models listed have twin track.

second. High quality recorders not merely reproduce these high frequencies but in most cases actually give a level response even up to 12,000 c.p.s.—way up in the high fidelity class.

Although this is the standard speed for amateur cine work, most recorders will work at 3½ in. per sec. as well. The lower speed is adequate for speech, but usually does not have quite enough top response for the best reproduction of music. Even so, the better recorders at 3½ in. per sec. are now practically as good as the less expensive ones at 7½ in. per sec. Indeed, during the course of a recent meeting of the British Sound Recording Association, one manufacturer startled the audience with quite high fidelity reproduction of music at the slower speed.

FINDING THE PLACE

It is never easy to "cue" or find the place in a reel, even though all recorders have some sort of place finder—usually a simple scale below the reels, from which the amount of tape on the reel can be noted—approximately. The scale is marked either in playing time or length of tape. More elaborate recorders have clock dial or footage counter indicators driven from the mechanism.

Whatever the type of cueing indicator, it is marked in terms of standard two-thou. base tape—1,200ft. on a 7in. diameter reel: just over 30 mins. playing time at 7½ in. per sec. But if you use the thinner long-play tape, you must remember that a 7in. reel will contain about half as much again—1,800ft. or about 45 mins. playing time.

Tape recorder design has settled down and

all the later models will play tape from other recorders. Twin track recording is the rule nowadays. It was found that the full width of ½ inch wide tape was not really necessary for high quality results, so advantage was taken of this to record two half-width tracks on one length of tape. One track is recorded along one half of the tape, which is then rethreaded, and the second track recorded the other way.

PLAYING TIME

It has become common practice for the recorder manufacturers to state the playing time of a reel of tape as one hour at 7½ in. per sec., i.e., half-an-hour on each track, with a break in the middle for rethreading. But one make of recorder (Grundig) has an ingenious design whereby the tape runs along one track, stops at the end, moves the heads across to line up with the other track, and travels right back, all with only a negligible break. A more recent Grundig recorder uses an extra pair of heads for the second half-track, rethreading again being avoided at the end of the first half. Of course, with the new long-play tape the "1 hour playing time" becomes 1½ hours, because there is half as much tape again per reel!

An important bit of standardisation has now taken place on the twin track layout. It has been decided that the British Standard arrangement shall have the top track played from left to right when the coated side of tape is away from the observer. This is the opposite way round from the Continental tracking which was used in, for example, the earlier Truvox and British Grundig recorders. Now

(Continued on page 1166)

TITLING

A See-at-a-Glance Guide to Basic Technique

Camera distance

This can be interpreted in three ways, as illustrated in Fig. 1. "A" is the distance measured from title to film plane, and is used when setting the focus on a focusing lens. "B" is the distance to the supplementary lens which must be used with a fixed focus camera lens. "C" is the distance to the plane of the lens iris, and is used in the formula for calculating title card size.

Title card size

Subject width Camera distance "C"

Projector gate width lens focal length

All must be measured in inches, and the gate widths are: 16mm., .38; 9.5mm., .304; 8mm., .184in.

Suppose you want title cards 8 inches wide, using an 8mm. camera with 12½mm.=½ inch lens. Then from the above formula,
$$8 + .184 = "C" + \frac{1}{2}, \text{ so } "C" = 4/.184 = 21\frac{1}{4}\text{ in.}$$

Lettering

It is imperative to leave good, full margins. Lettering must not be too large for the card. For a card 8in. wide by 6in. high, a suitable size for letters is from half inch to quarter inch. Typewriting suits cards about 2in. wide. Hand lettering, using the special lettering pens, is best done in quarter inch size on 8in. cards, this being the commonest standard for cards. Whatever size of card is used, it should be filmed against a background of the same colour and texture (see Fig. 1). Avoid elaborate types of letter and keep titles pithy.

Lighting

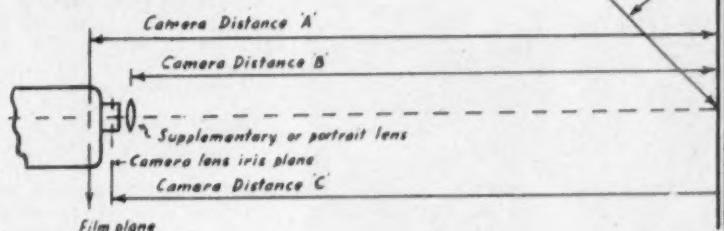
For consistent results you need consistent lighting. The best is two standard 100 watt pearl lamps, which should be comparatively new. Conical matt aluminium reflectors are a useful standard, and 12 inches from bulb to title centre is convenient for cards up to 12

inches wide (see Fig. 1). Remember that a small variation in light distance makes a big effect on exposure.

Set-up

Fig. 2 illustrates a convenient method of eliminating parallax, i.e., the sighting error caused by the viewfinder not being in the same position as the taking lens. Other useful methods are to slide the camera up to title centre, or to use a mounting block stepped to suit the x and y dimensions and thus furnishing a separate viewing and taking position.

FIG. 1. PLAN VIEW OF CAMERA AND LIGHTING SET-UP.



Focusing

Either set your focusing lens to distance "A", or use a supplementary bi-convex lens of focal length "B" in conjunction with either a fixed focus camera lens or a focusing lens set at infinity.

Exposure

With the set-up shown in Fig. 1, and with most cameras running at the normal speed of 16 frames per second, basic exposures are:

Normal 27° B.S.I. pan films	... f/6.3
Type A Kodachrome	... f/4
Positive film*	... f/2.8

Some cameras are exceptional in giving only 1/48 sec. exposure per frame, in which case half a stop more exposure is needed. Other factors affecting the ideal exposure for your own particular conditions are: age and cleanliness of lamps and reflectors; mains voltage, which in some areas fluctuates considerably;

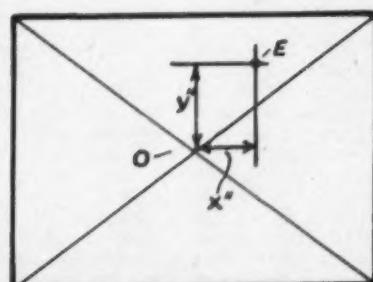
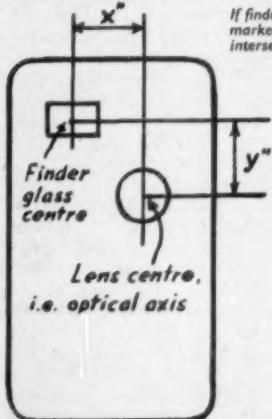


FIG. 2. LINING-UP METHOD FOR OVERCOMING PARALLAX ERROR AT ANY DISTANCE.

Sight at point E, with eye one inch behind eyepiece of viewfinder to improve accuracy, to line up lens on title card centre (O).

8mm. Evening at the Club



They're using an 8mm. Miller camera for *Or Goblin Damned* which, say Coventry F.P.U., is the most dramatic film they have yet made.

I went along to the local club's 8mm. evening wondering how many of those showing their films would have taken the trouble to make them of interest to outside audiences. In other words, I wondered how many films would be properly planned and edited.

The session started rather shakily with *Training*, available on loan to clubs from Newcastle and District A.C.A. This is a colour comedy showing how mother and father differ over the type of present to buy their son—but it is not very funny. Father's desire to buy the boy a toy train improbably drives him to drink and his wife to tears. The film's surprise ending comes with the entrance of the son, who turns out to be still a baby.

This theme, handled with much greater subtlety and wit, has possibilities, but the treatment was clumsy and a number of the shots were out of focus. However, the film aroused some interesting discussion and members were at least able to admire the lettering and design of the titles.

Stripe Travelogue

Next came *The Rockies*, a 400ft. magnetic stripe travelogue consisting almost exclusively of distant views taken from moving trains, and relying entirely on the commentary to sustain the interest. Unfortunately, the voltage had fluctuated alarmingly during the recording and continued to do so during the projecting, and the sound at times was quite inaudible (the projector was an American Movie Mite). The producer had asked the club for some advice on editing the film. He was advised to divide it into three separate films and to discard all

By DOUBLE RUN

that was not really essential. The trouble was, of course, that, as he had not been working to any plan, none of it was essential! There were no close-ups to bring the film to life, and places without people are of very little interest.

Escape to Happiness was a colour film, of a young couple's holiday in Austria, remarkable for the clarity of the long shots of snow and mountains. "Who said 8mm. film should never be used for distant shots?" somebody murmured. After a time, though, one tired of them and waited for a story or a theme to emerge. It never did. The producer explained that he had had something all worked out but had been unable to carry out his plan. This was understandable enough, but is small consolation to an audience that has to sit through 300ft. of rather pointless film.

Purely Personal

There was plenty of interesting material and some evocative close shots, but they were lost sight of among so much of purely personal interest. Nor had the best use always been made of the opportunities that did present themselves. For example, two very brief shots of a woman skier trying to struggle to her feet indicated the chance of building up an amusing little sequence. It is much more effective to show one thing in detail than to attempt to show a little of everything, and if the producer had just concentrated on, say, his wife learning to ski, he could have secured a much more satisfying film.

Even now, a very acceptable 100ft. film could be made from the material shown—and by this I mean acceptable to an outside audience. As a purely personal record, he is, no doubt, quite contented with it as it is.

Next came *Progress Report*, available on loan to clubs from Northampton F.S. This 300ft. black and white film was awarded 4 stars in the 1952 Ten Best, and can be thoroughly recommended. Old Father Time has been asked to read a film script. He reads how a patient with pneumonia would have been treated in 1852. We see the window being shut, the fire lit, the blankets piled on, the purge swallowed . . . but all to no purpose. The bewhiskered doctor tries bluff: he orders the window to be opened, the fire to be put

out, and so on. All this is quite amusing, although I think it could have been made funnier still.

Then Father Time turns over the page and learns how the same patient would be treated to-day. The resulting hospital sequence, showing how the recovery is brought about by penicillin, is a little long-winded but quite effective. The film ends as the patient walks away from hospital, a cured man—or that is how the script suggests it should end, but Father Time has his own ideas, and adds a final sequence of his own, in which the young man turns to wave goodbye to the doctor and nurse who have brought all the resources of

PORTRAIT GALLERY

A collection of close-ups to which you are invited to contribute.



No. 1. Frame enlargement from *Holiday for a Hundred*, film about a children's holiday camp. 8-year old James McCaffey peers quizzically into a test-tube, unaware that he was being filmed, although a bulky 16mm. camera with 1in. lens was being used. An 8mm. movie maker would find this sort of shot even easier to obtain. Moral: the closer the camera, the more appealing the shot. (See "Children at Play", col. 2).

modern medicine to save his life and then, suddenly . . . but I am not going to give the ending away!

Persuade your club to borrow the film. Even if they find it just a little laborious in places, I am sure they will enjoy it. I particularly noticed the director's nice eye for detail (e.g., the doctor's slow tread down the stairs after his "cures" have helped to kill his patient). The photography (nearly all indoor), lighting, acting, and make-up are first class and most of the audience thought the film compared very favourably indeed with several recent Ten Best winners.

The last film in the programme, *Italian Holiday*, by Mr. Higgins, was undoubtedly the best colour film shown. It consisted almost entirely of close shots of beach scenes in which a most attractive young lady played a leading part. Mr. Higgins had brought his camera (a Sportster) *really close to his subjects* and secured some charming shots of them. They never looked at the camera—they were far too

busy playing games on the beach or enjoying themselves in the water.

This film really was a lesson in holiday filming: it set out to show people enjoying their holiday, and although it began and ended somewhat abruptly, succeeded admirably in its aim. The producer had not tried to show the whole of Italy in 15 minutes, as so many do, but had chosen a really small area and done justice to it. Once again, it was his eye for evocative detail that made the film so enjoyable. Incidentally, I understand he is shortly to attempt an ambitious 8mm. documentary set in Cardiff. I think we shall be hearing more about this.

The meeting closed with some comments on the need for 8mm. workers to recognise the limitations of their gauge. But, remembering all the 8mm. films I have seen, I think the crux of the matter is less the limitations of the gauge than *our* limitations. There is little that can't be done on 8mm., if only we'll take the trouble.

Children At Play

The secret of successful family filming is to give the family something to do, and then bring the camera as close to them as you can. The closer the camera, the more appealing the shot—providing your subject is not grinning self-consciously but is engrossed in what he is doing. This is why the text-books advise us to film father lighting his pipe or mother playing with baby. Similarly, shots of children playing with toys or games are much more effective than shots of them giggling at the camera.

I have seen few really appealing C.U.s of children at play in films entered for my informal "Children at Play" competition. Too often, the children seem to be acting a part, and this tends to make the film almost as artificial as if they had merely stood gazing at the camera.

You May Waste Film, But . . .

One way of securing shots of them as they really are is to film them when they do not know you are doing so. You are likely to waste some film (the child may look up and spoil the shot) but the successful shots are likely to have a spontaneity and charm that will amply repay you.

8mm. cameras are very light and portable and lend themselves readily to this sort of filming. It is quite possible to secure really expressive C.U.s of excited or laughing children without attracting their attention, even when you use the ordinary 1in. lens, and there is really no limit to what can be achieved with a telephoto.

As always, I should be most interested to see the results you get. My "Children at Play" competition, you may remember, has no entrance forms, no entrance fees (and no

prizes!), but entries, which may subsequently be discussed in these columns, can be sent at any time to "Double Run", c/o A.C.W., 46-47 Chancery Lane, London, W.C.2. They will be returned within a few days.

However, it is no use filming the children engrossed in their play if they are so far from the camera that their faces can scarcely be seen. So, as a reminder that it is on the quality and number of close-ups that every family film ultimately depends, I hope to reproduce a frame enlargement of an expressive C.U. in each of my articles for the next few months. If you have a frame enlargement of a C.U. from one of your films that you would like to see reproduced in my Portrait Gallery, please post it on to me, together with a brief description of the film from which it comes. It need not necessarily be from an 8mm. film.

The TV Bogey

"Of course, you won't want that any more", said the man as he carried in our TV set, and nodded towards the projector on the table. He obviously thought that film shows in the home were hopelessly old-fashioned. Now that I have been watching TV for several months, I think that in a way he may have been right. I no longer wish I could afford a 16mm. sound projector or be able to pay large sums to hire sound films. It's pleasant being able to sit back and let the B.B.C. do it all for me.

Even yet, I have not really got used to the delightful idea that, once the set is switched on, there is no need to get up every few minutes to change the reel, or to stare hawk-eyed at the screen in case a frame line shows or the picture slips out of focus. And, best of all, if anything goes wrong, I can chuckle quietly and leave the B.B.C. to sort it all out, instead of throwing myself at the projector and fearfully inspecting the damage.

Supreme Advantage

The pleasure of amateur cinematography for me lies more in the making of films than in the showing of them (although I know that with many people it is the other way round). That is why, after several years of 9.5mm. and 16mm., I changed to 8mm. It is also, I think, why so many people are now changing over to 8mm. and why so many newcomers are selecting this gauge. Compared with the other gauges 8mm. has not very much to offer in the way of library films (although it is surprising how rapidly the 8mm. libraries are expanding), but this is little deterrent when most of us can get all the professional entertainment we want from TV. What it does offer—and this is its supreme advantage—is the opportunity of making high quality but low cost colour movies of our families and friends. No TV set can do this for us, so, of all the gauges, 8mm. has perhaps the least to fear from the challenge of television.

Incidentally, I notice that it is by no means every 16mm. club that regards TV as a bogey. Bristol A.C.S., for example, has already arranged for three of its films to be included in B.B.C. TV programmes (*You Call Yourselves Scouts* in March 1955; *Bristol Jubilee Celebrations*: first extract in January 1956; second extract to follow later; *The Bird Book* in March 1956). So long as such amateur films are selected for their entertainment value, I am delighted to see them receiving TV or any other form of professional distribution. After all, every film needs an audience.

The 8mm. filmer has his family, and I do not see why the 16mm. filmer should not have his share of the TV public. If he makes his films in his own way, for his own pleasure, and makes no profit on them, I would not dispute his amateur status, no matter what distribution they may later receive. It seems to me quite reasonable for an amateur cine society to attempt to recover part, or all, of the production costs in this way. Filmmaking is a very expensive business and I have more respect for the club that earns the money with which to make its next film than for the one that relies on wealthy members to subsidise it.

The Last Word

I am delighted to report that my correspondence with Kodak on the subject of leaders and trailers has reached its end. They now tell me that all Kodak 8mm. Double Run camera film is supplied with 4ft. of leader and 4ft. of trailer and that no change is envisaged in the immediate future.

Dr. N. T. Speirs of Edinburgh has worked out the following system "to ensure that the beginning of the actual film length coincides with the zero of my Bolex B8 counter. Exactly 1 foot has to be run off before closing the gate, so the method I adopt is to measure with a ruler 1ft. 1½in. from the beginning of the film and mark the point with a pencil line on the film. I then run the film through (at 8 f.p.s. for added ease) until the mark is opposite the upper guide roller, which itself is 1½in. from the gate.

"Then I close the gate and run off the rest of the leader till the zero appears (i.e., 3ft. or 15 seconds at 16 f.p.s.). This procedure is repeated at the beginning of the second run. The result is that the Kodak cutting is within a few frames (seldom more than 4) of the actual beginning of my exposures".

DEALERS LEARN FROM AMATEURS

A number of prominent amateur film makers have been invited to instruct photographic dealers from all over Britain in the techniques of cinematography. The dealers are meeting in London for a "Cine Commando Course", organised by the Photographic Dealers' Association. It is an attempt to give the man behind the counter a better understanding of the equipment he handles and of the customers' interests and requirements.

Denys Davis will be lecturing on cameras. Brian Gibson and Hugh Beddely will cover the various stages of production, and Tony Rose will survey the amateur film movement as a whole.

South Africa United States France

A Movie Maker's Diary

DENYS DAVIS pays a flying visit to New York, muses about cine matters in other parts of the globe and emerges from a fog to find yet greater gloom.

14th December. Phone call from Derrick Beadle, president of the Johannesburg P. and C.S. He is in London for a few weeks and rings me up for a chat. Theirs is the largest club in South Africa, he claims, and he adds that a great many members wish that it were smaller! It is too big, too popular, for active film production; indeed, the combined memberships of his club and that of the Jo'burg ACC produce only six story films per year. And that from over eight hundred members in a single town! The Victoria Falls and the Kruger Park account for most of the films.

Mr. Beadle asks me to invite British amateurs to support their twentieth annual salon of Photography (Cine Section). Last year there were about fifty entries and the main award went to Australia. It surprised me to learn that no British entry had been received, although films from this country could get there in only three weeks by ordinary surface mail. The organisers undertake to clear all entries through the Customs and deposit a nominal sum with their authorities as a guarantee of subsequent re-exportation of overseas entries. Should you care to enter, the Editor has a few entry forms in London and your films have to arrive for judging not later than 15th March.

Dead Set Against It

But a word of counsel from me. They take six full weeks to announce the winning films which, as I said to Mr. Beadle, seems ridiculous. It is not the judging, he explained, but the printing of programmes that takes the time. Now surely here is a chance for one set of enthusiastic amateurs to help their fellows and show what efficient organisers they can be. If printing *really* takes six weeks in the Union—which I doubt—surely they could print the programmes in advance and enclose a duplicated list of results?

I'm dead set against our amateurs being deprived of their films for long periods, and know only too well that the various organisers of competitions might get the better films they seek if only they put their judging houses in order. Many of the very excellent films that I see each year are never put up for competition. Quite frequently, I suspect, for this very reason.

5th January. Three days flying visit to New York after the Christmas holiday provided me with a hectic chance to window shop at the cine dealers. Of course, the displays are quite fabulous, brilliantly lit and very, very tempting. Filming as a family pastime is stressed; there is not so much reliance on the customary dusted-off, use them once again, weary Christmas trees that the shops trot out in London.

Many of the New York shops are now so built that you can see right into the farthest corner, reminding one of the self-service grocery stores that are springing up here. I had no opportunity of going inside any of them to handle the equipment, but first impressions were that they have masses of new stuff, most of it designed to catch the feminine eye.

Three days and a lot to do! So all meals at drug store counters and never time for a proper restaurant meal. Never mind! Since



Stockport A.C.S. at work on an 8mm. quickie, carried out as part of a two-team exercise, watched by an interested audience. See note in Newsreel, page 1170.

each and every drug store has its photographic counter, it is easy to take note and fill the inner man at one and the same time. See many films handed over for processing, not a few of them in yellow cardboard boxes. Wonder which make these might be?

6th January. Despite the fog, get back home just in time for "Cine Holiday" on ITV. Now suppose you were planning a series of seven programmes. You certainly wouldn't show the best film in your first programme and it is a pretty safe bet that you wouldn't open with the worst. Which, by my reckoning, makes *Ardtoe Picnic*—the first film to be screened—a possible second or third prizewinner. Probably second. That is a sobering thought.

Staggering Body Blows

Once upon a time, I used to be very proud of my hobby and spoke of it to everyone I met. Now I prefer the weather as a topic because we are staggering under a series of body blows. The original BBC presentation of amateur films was, we thought, as poor as it possibly could be and a great disappointment to amateurs all over the country. But we hadn't reckoned with the commercial boys at that time.

Stanley Reed, the first of the judges to appear, started off by saying how embarrassed he was to have to criticise an amateur's film in public with the producer and his wife sitting at his side. We shared his embarrassment when, after he had criticised the wrongful use of close-ups, Dr. Dunnachie roundly declared: "I like the close-ups and I like to keep them in!" This I judged to be the high point of the entire programme and the peak of adult discussion. For the rest, the film was projected silent, while the most incredible platitudes were *ad libbed* to keep our minds from its over-fast visuals.

Frank Cadman, Patricia Unwin and Julia Bull were responsible for the first programme. It will be interesting to see if they can stay the course of critical comment from their colleagues in the staff canteen. My bet is that they won't.

A Little Comfort

Yet we amateurs must not be too smug. For, of the two hundred films sent in for this competition, the best so far is a film shot in two hours and, as Dr. Dunnachie himself told us, "not closely planned". It will be interesting to see what the other judges, Anthony Asquith, Anna Neagle and Uncle Tom Stobart make of their chore.

Meanwhile, let us take a little comfort from the thought that ITV, ever on the look-out for something a little cheaper, have to pay a thousand quid for a programme that can only be put on at an off-peak time and which won't come within striking distance of a good commercial!

7th January. I was very interested to read that a Spanish team have copied *Marionnettes* practically shot for shot. It is probably most unethical to do so but I applaud their resolution—particularly because I have always wanted to do the same myself with another film.

The object of my admiration is a French film, *Imprudence* by a Monsieur P. Borgne whom I have never met. But I should very much like to, if only to ask his permission to copy his shooting script. Meanwhile, if any readers in France are coming here for a holiday and would care to bring a copy of this film with them. . . .

14th January. A reader recently visited a nearby cine society to give them a lecture. On entering the hall, he was greeted by the Secretary who pointed to various lamps and tripods and explained that they were shooting scenes for their current film. What took this reader's attention was a group of perhaps half a dozen gentlemen who were standing shoulder-to-shoulder down the centre of the hall, silent and expressionless. At one end, one man held a reel of film, and as the length uncoiled, it was passed down the line until it reached the other end. There, the recipient coiled it in long loops around his neck in the absence of a take-up reel.

Seeing his puzzled glance, the Secretary brightly explained: "Oh, yes, and these are our technicians checking up on last week's rushes!"

16th January. A great many readers should sit down now, by a roaring fire, draw a pencil and pad towards them and start jotting down ideas for their next holiday film. A great many readers won't.

But, for the few who will, here's a tip. There's an excellent little CinemaScope short going the rounds just now which is no more nor less than a silent holiday film. Made in Italy, it has music but not a word of speech. It is quite international, it holds the attention, it is of a popular subject, and you could have made it.

Apart from an imaginative opening shot used as a title background, every scene in the film is a straightforward scenic exterior record. The shots are steady, correctly exposed. The scenery is as much yours as the professionals—but they knew how to use it.

So here's my tip, culled from this film and a dozen like it. Each travel film will naturally subdivide itself into a number of distinct sequences. Some of these must be filmed "off the cuff" as and when you stumble upon them. Others can be planned because you will know pretty well what to expect even before you arrive on location. But, in this Italian film, and others like it, it is the opening shot of each little sequence that gives the film its effect.

For each begins on a rapid movement that punches the viewer in the eye. A rapid swirl of snow as a ski-er flashes past the camera. A

Beginners, Please!

Film Costs depend on Film Waste

This is the third of a new series designed to put the novice in the picture. Each instalment is based on queries handled by our Enquiry Bureau.

Practically all beginners have two early worries. One is the short time a reel of film lasts and the other is its cost. Yet most family "episodes" can be covered in from two to four minutes, which is rather longer than newsreel items last. And as for cost, quite frankly this depends far more on the amount of film you waste than on its prime cost.

We have already suggested ways of saving film by avoiding technical errors. So this month we shall concentrate on waste, caused by filming the "wrong" subject.

We use the general term "wrong subject" to cover three different categories:—(1) Wrong because you are not quite clear what you are filming. (2) Wrong because proper methods of film construction are not used. (3) Wrong because of repetition, or superfluity.

Before proceeding to examine these, we should emphasise that we are referring to films intended to be shown to audiences of relatives and friends: we exclude films made purely for the producer himself and his wife, wherein prolonged repetition can at times be acceptable to an extent that would paralyse even a friendly audience.

The Family Film Theme

However short and simple the film, it needs a narrative, and this narrative can only be introduced by the film maker if he knows clearly what he is trying to show. Some subjects force their narrative on you without trouble. In a wedding film, for example, you naturally shoot the arrivals at the church, the married couple coming out, close-ups of watching relatives, the photographer in action, and finally the reception, where the film probably winds up with a toast. The audience knows this narrative, and, so long as you take a good variety of medium and close shots, you cannot go far wrong.

But consider an equally common amateur film: *Baby's First Steps*. To make a narrative of this, you need to show the last stage of

crawling, then walking with assistance of arm or pram, then walking alone and tumbling, then walking without tumbling.

These stages need some punctuation, usually in the form of close-ups of the adult watching; and they need also the variety of at least two different settings. With these additions, a narrative emerges: Crawling baby is persuaded by father to stand up and push pram, father is delighted by the success. Then later baby is seen walking with one hand firmly grasping mother's.

More Narrative for Same Length

On being gently released, baby crashes. Father watches thoughtfully. Perhaps then father's hand helps, but with the same result. Another child walks by, seemingly younger and smaller than baby! Mother frowns, talks to father: they argue, then look round, smiles break out . . . baby is toddling off alone.

Some amateurs will call this a concoction, and of course it is: but only in some such way can these simple domestic subjects be made really enjoyable. And if you jot down the few shots needed, you will find that you get much more narrative for the same length of film, because you will have the full story in the prescribed length of, say, two minutes.

(Continued on next page)

On and On and On

Many of us have, at some time or another, had to sit through a full 12-minute reel containing nothing but shots of some famous waterfall. The film maker, mesmerised by the location and the fact that he has colour film in his camera, shot reel after reel, getting the plunging waters from every conceivable angle. He forgot that such subjects appear annually on professional films and TV. He forgot to introduce any theme—why he was there, or how the river gets there. He forgot incidental touches like local tea-rooms or the weather. He was only impressed by the water, which just cannot hold interest for more than a minute or so on its own. Two years later that film goes to the back of the cupboard, and there rests until it gets raided for a shot for another film: and that is all it's good for—library material. It just isn't a film.

A more subtle type of repetition, again far more likely to be a cause of film waste when no plan has been made, is the nearly similar repeat shot. You are on holiday; a fishing trawler comes in surrounded by gulls; you film it.

Three days later, at the same location, another comes in. You film it again. It is fun filming it, and it makes a nice picture: but you are almost certain to spoil your film by including both these shots. One has to be discarded, hence waste.

A swan is a swan the world over, so if you go to Zurich it is wasteful of film and annoying to your audience to show a long sequence of the local swans being fed. They are frustrated (the audience, not the swans) by not seeing Zurich.

A remarkable feature of this plotting is that you *seem* to have got much more out of your film. It really is saying something—not aimless rambling, but a clear recollection of the first steps that you want to make historic. Because you are quite clear what you are saying, you know the purpose of each shot you take.

Filmic construction

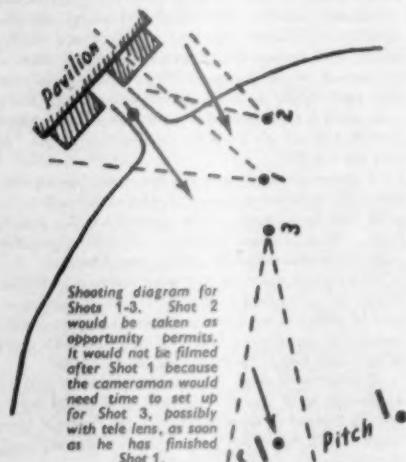
If you followed the above example closely, you have grasped what is meant by filmic construction. It is nothing more subtle than the building of your film by joining together the planned shots required by the narrative.

For convenience the close-ups are written C.U., the medium shots in which actors appear full length M.S., and more distant establishing shots, L.S. for long shot—long in camera distance, *not* in time. The last bit of the baby film would look like this, when jotted down as a scenario . . .

C.U. Father watches thoughtfully.
 M.S. Baby on grass: father walks into picture, helps him up, holds his hand and they walk slowly till baby falls.
 M.S. Another child walks alone, confidently.
 C.U. Father looks across, looks down at
 C.U. Baby sitting on grass.
 C.U. Father argues with mother: then they look round, smile.
 M.S. Baby toddling by himself.

Naturally, you can extend the action by another shot of the parents laughing and then another shot of the successful toddler. As regards shot length, all the close-ups in this example should last about 4 seconds except the arguing which could be up to 10. The mid shots would be 8 seconds or more depending on the action: the successful last shot could be up to 15 seconds.

It is not the purpose of this series to get involved deeply in filmic construction, but there are two important matters that you simply must understand: film time, and continuity.



Film time differs from real-life time in that the whole of any action need not be shown. You can show the start of the action, then switch to a related shot such as a close-up of someone watching, then show the *finish* of the action. The audience will accept this completely, but you will realise that the film time differs from real time by the amount of missing action *less* the length of the cut-in shot.

Two Big Advantages

Take a simple example: Bill goes out to bat. You film: 1. M.S. He emerges from the pavilion (say, 10 secs.); 2. C.U. A few friends clap hard (say, 5 secs.); 3. L.S. He takes centre (say, 10 secs.).

Now here the actual walk, which is usually at least 80 yards and takes quite 25 seconds, is condensed into 15 seconds. There are two huge advantages: boring action is eliminated, and by putting in the shot of the clapping you are able to show *more* in *less* time.

Continuity in the usual sense, means that the action flows without hindrance from shot to shot. There are two factors likely to cause such hindrance, namely a hold-up in the action between the two shots, and incorrect camera angles.

For an example of the first, look at the two opening shots of the baby script. You would have a continuity error if father was in the second shot at the start, because in the C.U. he is standing still, watching and he obviously cannot instantaneously be seen walking. So, the second shot starts without him, and he walks in, after perhaps a second.

No Continuity Problem

If the C.U. showed him starting to move forward, then he could enter the M.S. after only two or three frames. Alternatively, he could be seen, still as in the C.U., in the background of the M.S., in which case there is no continuity problem: but this way it is far harder to film. For a particular advantage of the scenario with its specific separate shots is that you can film them when and where you like, and so long as you remember these continuity rules they will match correctly.

If you are looking at a film, you naturally expect the actors to move in the correct directions throughout. If an actor moves from a close-up and passes from the picture at the left side, then in the succeeding M.S. you expect to see him enter from the right side. This simple rule determines the camera position for the shots, and if you draw a little diagram you will see at once how it works.

Stolen Camera

Mr. Stanley Warburton, 46 Meadway, Rochdale, reports the theft from his home of a Bolex C8 camera, No. 427902, with f/2.5 Yvar lens No. 233975, in zip case. A 35mm. f/2 Berthiot telephoto was stolen with it.



SPEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

8mm. PERFORATIONS

Sir,—As an 8mm. user, the best news which I could possibly hear in 1956 would be that 8mm. film was to be henceforth perforated as such and not to remain a by-product of 16mm. With the magnifications expected of this gauge even on a moderate screen, it stands to reason that the added perforations cannot be exactly centred between the original ones. They may be almost exact, but this is not enough.

I have a Home Kodascope 8 and Kodak 8/20 camera, each machine, *individually*, a fine job of precision workmanship but *collectively* producing inferior results because the projector has a claw-to-gate separation of four frames and the camera one of five frames. The result is the "lifting", as described by Mr. Turpin in his letter (Oct. 1955 issue). This had me puzzled, but thanks to Mr. Turpin my faith in this gauge has been restored. All I have to do is to obtain a camera with the 4-frame separation and my troubles will be over.

At the moment I must be content with the quarter view of the next succeeding frame, i.e., the fifth frame as exposed by the camera during its non-active claw travel, this projected portion being rock-steady. Galling, isn't it?

BINGLEY.

J. K. GORELL.

WIDE SCREEN BACK PROJECTION

Sir,—Mr. Maitland asks (Dec. '55) if any professional cinema uses back projection for wide screen and CinemaScope films. The Rank Organisation's Scala at Gateshead-on-Tyne does. With a specially made lens they project from behind the screen a 19ft. by 11ft. wide screen picture and a 19ft. 6in. by 9ft. CinemaScope picture, focus and definition being as good as with any front projected films.

Thank you for a wonderful magazine which I always look forward to receiving.

JESMOND.

L. JOHNSTON.

LOUDSPEAKER TRIPOD

Sir,—Thanks to G. C. Strickland (Jan.) for his excellent "tripod" made from a light alloy scrap loudspeaker frame! I had one of my own within an hour of seeing the page, a radio dealer being only too pleased to give me the old frame "as a New Year present", bless him!

But as the sides of walls, trees, etc., are more useful and accessible than their tops, the value of this gadget would be enhanced were a small square of wood or light metal attached to the top, so that the pan and tilt top could be

secured on top or at the side. It is just a question of drilling holes through the wood. Then one could select a wall at the right height more easily, and the extra clearance given by the top block would enable the line of fire to clear the wall. At least, I hope it will. I shall know when I have made the adaptation and tried it out.

St. Aubin,
Jersey, C.I.

S. JEPSON.

WHY AREN'T THEY DEARER?

Sir,—I have often wondered why 8mm. cameras and projectors are only half the price of 16mm. equipment of the same make. Does not the 8mm. apparatus require the same precision in manufacture? I should have thought it would need as much, if not more, precision work. Small watches are usually dearer than large ones. How do the manufacturers explain the difference in price between 8mm. and 16mm.?

By the way, I should be pleased to supply any club with shots of bare hills, stormy seas breaking on a rocky shore and brilliantly coloured sunsets. Cost of the stock only is asked.

Berrydale,
Scalloway,
Shetland.

A. HARCUS.

An odd enquiry for these times! The mechanical accuracies demanded in 8mm. cameras and projectors are the same as for 16mm., but a little more care over the optics is required for 8mm. The main consideration, however, is the quantity of production, and this is where 8mm. scores. Even so, our correspondent tends to exaggerate the differences. 8mm. G.B.-B. & H. projectors, for instance, cost £57, while the 16mm. costs £75, and the latter are decidedly bigger, have 750 watt lamphouses and larger film capacity and are more robust since more frequent use has to be envisaged, 8mm.—at present, at any rate—is being regarded as primarily for the home. Spectors are £40 for 8mm., £49 for 16mm.

So far as cameras are concerned, there can be no strict comparison since the 8mm. range is extensive and the 16mm. very limited, but 8mm. are usually without sprockets, and in the case of the Bolex H16 and H8, there is very little difference in the price.

EXPOSURE FOR CLOSE-UPS

Sir,—The author of "Beginners Please" expounds the old fallacy that for a close-up it is necessary to open the lens one stop more than for other shots. I suppose the theory is that the smaller field of view obtained in a close-up gives a smaller amount of light to the lens. This just isn't true and I'd like to see the end of this old fallacy of photography which has been plaguing beginners as well as old hands who ought to know better.

Assume that an evenly illuminated matt surface is equivalent to an extremely large

number of individual point light sources of equal intensity. Then, if this surface is to be photographed, the light entering a given lens depends on two factors; (1) the size of the solid angle subtended by each light source on the lens—or, in other words, the proportion of the total light radiated from each source which actually enters the lens; and (2) the number of light sources within the field of vision of the lens.

Factor (1) obviously reduces as the distance between the surface and the lens increases. In fact it reduces as the square of this distance. Factor (2) increases. It also increases as the square of the distance. The result is that these two factors cancel each other out. In other words, the reduced field of vision of a close-up is compensated for by the increased proportion of reflected light from the surface that enters the lens.

Try it! Test an evenly lit matt surface with a reflected light meter. The readings will be the same at two inches as at twenty inches. So the light entering the lens of the meter is the same in both cases.

WEST HORSLEY.

ALAN COHEN.

B.Sc., A.C.G.I.(Mech.Eng.).

We have tried it. When the meter is two inches away, it blocks out some of the light reaching the surface, and therefore additional exposure is needed. It must be remembered that the series in question is designed specifically for beginners and that theory cannot reasonably come into it.

COSMOPOLITAN COLLECTION

Sir,—I enclose herewith my cheque for a further year's subscription to *A.C.W.* It is becoming trite to say that such money reaps the most value of all to-day, but nevertheless it is very true, and I must congratulate you on the way in which the standard has been kept up. I am a comparative newcomer to cine work (1953) but through a letter in *A.C.W.* I acquired a whole host of back numbers going back to '47, and I treasure these greatly for a browse through when I have a moment, but as Chairman of the Council of an Urban District of 30,000, you may imagine that this is not very often.

Working in 8mm., I am able to exchange films with my brother in South Africa (also a reader), my cousin in Jo'burg and a good friend in Hongkong, so that my collection is becoming quite cosmopolitan. Lack of time forbids participation in story films and, like most dabblers, I suppose, I am more or less confined to travel stuff (I am at the moment finishing a film on the Cotswolds) and record photography. I use an Ikophot (incident light method) and Dekko 110, and was getting under-exposure until I decided to re-read the instruction book and found that I should read 1/50th instead of 1/30th!

I also do a spot of 35mm. still work (Retinette) but again time is a factor. I am a subscriber to Wulfrun A.C.C.—I would be ashamed to say "member", as I can so rarely attend, but I am happy to say that they under-

stand my difficulty and I am always made very welcome indeed when I can manage to get along.

WILLENHALL.

FRED V. MAGNESS.

*We are sure Mr. Magness is a model chairman, for he combines in the happiest way the gifts of diplomacy and friendliness! But seriously, it is most gratifying to know that *A.C.W.* helps in making the most of limited leisure—and it is always good to hear of the movie maker's personal adventures in filming. What film are you making now? Are you reasonably satisfied with it? Have there been any snags? What equipment do you use? Do you want any help? Please write and tell us, and so share your enthusiasm with fellow workers.*

TITLE BACKGROUNDS

Sir,—I do not think that Dr. Reid (reported by Double Run, Jan. issue) gives sufficient credit to the Movitex titling outfit. The fact that the backgrounds need to be perforated to hold the letters in place probably makes the use of plastic inevitable, but in several years' use I have never had serious trouble with reflections from them.

Dr. Reid does not mention the type of titler he uses or the power of the lamps, but the problem of avoiding the perforations showing in the titles is surely not a difficult one. If the titles are shot against a light background, the perforations will certainly show up. A dark background (e.g., a piece of black matt material) behind the perforated card appears to be satisfactory.

My own experience with the Movitex letter system is that it is well suited to the speedy and simple production of titles for personal films.

HUYTON.

T. GERARD.

SMILING MORN

Sir,—With regard to letters that have appeared in *A.C.W.* about poor service from some dealers, I feel that the matter rests entirely in the hands of the customer. I have had poor service from my first visit to some dealers, with the result that I never go to them again. I now deal with a firm who gives me excellent service every time I call.

I should like to thank *A.C.W.* for producing a magazine in a convenient size. This makes it easy to read in a crowded train of a morning, and the reading matter between the covers makes my morning journey a pleasant one. My copy of the August issue which contains the reports on the G.B.-Bell & Howell 624 camera and 625 projector has long since lost its cover because of reading these reports over and over again. I should like to wish *A.C.W.* continued success in 1956.

LONDON, E.17.

E. W. TATE.

ESSENTIAL ITEM

Sir,—I must congratulate you on an excellent magazine which I find extremely useful. In fact, being a regular reader since 1947, I would say it is a necessity to all engaged in our interesting if somewhat expensive hobby!

WEYBRIDGE.

D. R. B.

AMATEUR PROCESSING AND PRINTING

Sir,—The photographs herewith of a processing machine, built in the home workshop, may be of interest to amateurs who work in neg. pos. We have tried all ways of processing—drums, racks, drying frames, etc.—but all have proved troublesome and messy, involving too much handling of film, with undue susceptibility to finger marks and scratches. So the only solution seemed to be to build a machine ourselves.

It had to be reasonably compact, and cost being the deciding factor, we scrounged around for bits and pieces, most of which were second-hand. Now we get films with a professional finish, there is no more fumbling in the dark, and we can be sure of getting the same result every time. Speed: around 400ft. per hour of positive; capacity: 600ft., per loading.

Convinced that we have a good thing, which has now been well tried out, we pass on the idea to fellow readers. Although the apparatus makes use of 40 sprockets and 109 idlers and looks rather complicated, it is really not difficult to build. Its overall width is 4ft. and the motor is 4,000 r.p.m. We hope that the photographs convey the basic construction, but shall be pleased to give details to any amateur.

Wellington, E.3, L. W. AND R. L. KNIGHT.
New Zealand

Salute to enterprise—and to the generosity which shares the fruits of it. Except for odd lengths for titling, tests, etc., very little home processing seems to be done nowadays, but if you are interested in doing it on a big scale, or perhaps in adopting our correspondents' ideas to more modest requirements, we shall be pleased to forward your enquiries.

WANTED:

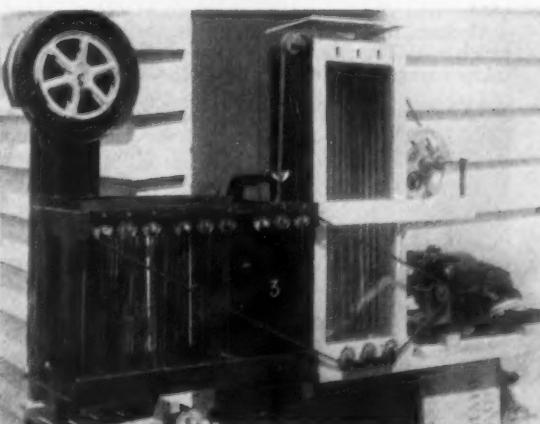
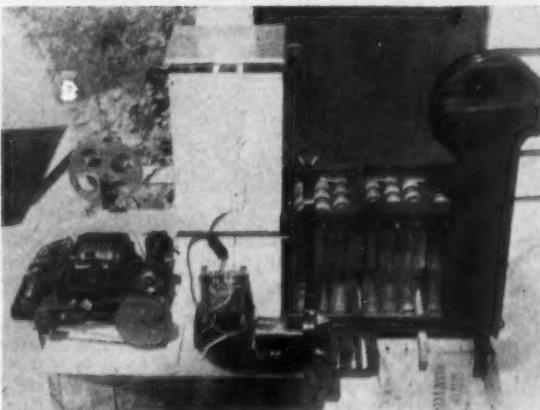
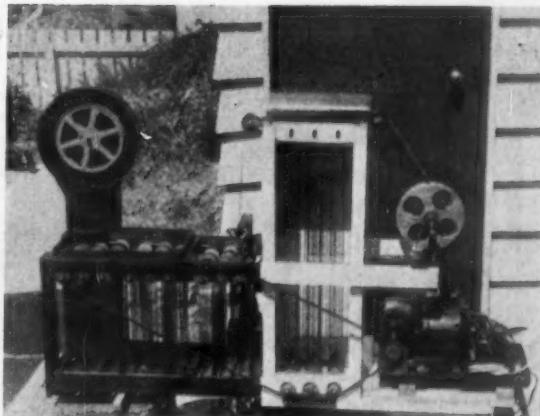
A TAPE LENGTH GAUGE

Sir,—Can readers give any tips regarding the construction of a gadget for measuring accurately the length of tape used in a tape recorder? I wish to be able to select precisely any passage of music in 1,200ft. for use as background music.

HUDDERSFIELD. A. CLIVE BALMPORTH.

Sir,—I have taken *A.C.W.* now for the last five years and wish it were published weekly. I bought my camera after I had had the first two or three issues and thank you for the help and guidance received through its pages.

EXHALL. J. S.



Going in for home processing in a big way! Three views of the ambitious equipment built by two New Zealand readers, L. W. and R. L. Knight. The drying cabinet is glass-fronted. See letter on this page.

Fun in a Week-End

Far-fetched fun, was it? But even some of the most unlikely did happen when three old gentlemen spent a week-end holiday (one of ACW 1954 Ten Best) is to be seen in the program next. (See show diary on page 1172).



For the interior shots, two floodlight reflectors, each capable of holding up to six photofloods and a 1 kw. spot, were used. But there was no electric light in the cottage. For explanation of this mystery, see text. Small pictures show frame enlargements, two of them being from the sequence in which the porridge boils over and the clothes-line holding the socks collapses.

Comedy, so we are told, is the most difficult kind of subject for an amateur to tackle. The timing of a comedy certainly has to be very critical but the production can provide great pleasure, and if our efforts bring laughter from an audience in the right—or even the wrong—places then we are amply rewarded. My cast, my helpers, and I enjoyed every minute in the making of *The Trio in Trouble* and as the entire footage was shot over two holiday week-

ends, with a minimum of retakes, we never lost our first flush of enthusiasm.

A few years ago I made a film called *Week-end Quartet* which was Commended in the Ten Best Competition of its year. After its completion, my uncle, who took the principal part, related one or two incidents which he would have liked to have seen included. As it was too late to do anything about it, I promised to plan a sequel. The result is the present film.

It concerns three grasswidowers who are enjoying a holiday at their country cottage and are perfectly content in their escape from domestic ties until the idyll is rudely shattered by a letter announcing the arrival of the wife of one of them. This is the cue for a fast and furious—if only skin deep—tidying up operation and, by the time the visitor steps over

Shooting the approach of the Dragon (who has come to join her husband and his two cronies at the cottage) from the rear of a moving car.



Right : the old gentlemen are young enough to enjoy a mild flirtation. A pity the land girls should happen to pass by when the porridge boils. (See shots above.) Other scenes are from the fishing sequence.



Cottage Brought an "Oscar"

st unlikely incidents are based on what really
d holiday together. The film, "Trio in Trouble",
programme which ends its first run in May

By
WILLIAM S. DOBSON

the threshold, the house looks spick and span, while the three old gentlemen have regained the appearance of model husbands. Living up to appearances, however, is not so easy. Collars and ties are now regulation wear and table manners are under strict observation. Gone are the days when the washing up could be left until the morning.

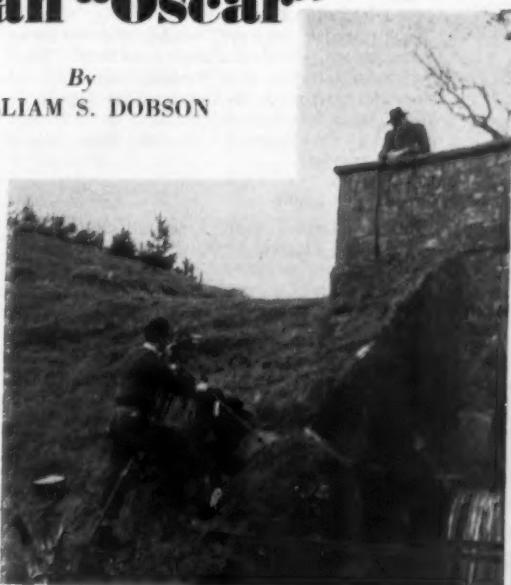
The three cronies, yearning for their former freedom, devise a plan to speed the parting guest. A few alterations to the time table is the work of a minute and this is proffered with the explanation that the later buses have been cancelled. The lady leaves in a hurry but perhaps there is the shadow of a doubt in her mind for she checks the time table with the bus conductor.

At the final fade out, retribution is heading, with set mouth and formidable tread for the rascally trio's door.

Unexpected Catch

The incidents, even some of the apparently far-fetched ones, on which the film is built, are all founded on what really happened during previous holidays at the same place. In planning the film I endeavoured to introduce as many amusing episodes in context as I could in order to keep the fun going from beginning to end. There was the time my uncle went fishing and, in making rather a wild cast, hooked a sheep by mistake. There was the flirtatious gossip with the Land Girl on a neighbouring farm and the singed sock that fell in the porridge.

Two of the male members of the cast had taken part in some earlier productions, and the third, Peter, proved to be an apt pupil, and very easy to direct. The lady, my aunt, who is 82, had never taken part in any theatricals or films before. Incidentally she was a cousin of the late Graham Moffatt, who wrote the highly successful Scottish play *Bunty Pulls the Strings* which was produced in London about 40 years ago.



The author directs the fishing sequence. At the camera is Bill Dobson, Jr., himself an 'Oscar' winner, who has used the same settings for some of his prizewinning films.

When the play was planned Graham Moffat approached my aunt to take a part, and she was most anxious to accept, but to Grandma the stage was a "den of iniquity" and permission for her daughter to go on the stage was withheld. So, with the success of *The Trio in Trouble*, my aunt has, to some extent, achieved a life-long ambition.

After the story had been carefully considered, the treatment was prepared and submitted to one or two expert friends, who gave some very sound advice, resulting in several advantageous changes. For example, as the unwelcome visitor was coming down the road towards the cottage the original treatment called for her to drop a box of cakes she was bringing to the three old men. (The reason for the inclusion of this incident was to give time for the men to tidy the cottage.) It was pointed out to me that if I was trying to build the lady up as a dragon, this incident



completely broke down the illusion and would change her from an austere personality to "not such a bad old cratur".

The criticism was very sound, and out came the sequence. With the treatment finally fixed a shooting script was written, complete in every detail apart from the montage sequences which were left rather indefinite in the hope that the development of one idea would suggest another.

No Electric Light

At this point I think I should explain that there is no electric light in the cottage, and all the interior sequences had to be shot in the attic bedroom of a farm about half a mile away. This, of course, led to complications and the exercise of care in continuity. The old men had to be persuaded to imagine that when they were looking out of the window they were looking up the road and not down into a farm courtyard.

As I have said, the montage sequences were not fully planned and, when it comes to the arrival of the lady, the script merely reads:—

- (45) M.C.U. John spotting visitor.
- (46) L.S. visitor coming over hill.
- (47) C.U. series of shots men registering concern.
- (48) M.S. series of panics to get dressed and tidy table, intercut with visitor coming nearer and nearer (remember low angle shots of lady to make her appear ominous)
- (49) M.S. final act of tidying. John thrusts clothes into cupboard and gives a sigh of relief.
- (50) M.C.U. visitor pops heads round door and mouths "Here I am". (Fade out).

The first job we tackled was to ask my aunt to start at the top of the hill and keep on walking down towards the cottage until we whistled on her to stop. The camera was then moved up towards her and taken to the side of the road. The walk was continued for a few more yards, and the action filmed. A close-up of her walking was then taken from the back of a car, with the cameraman seated on the tow-bar and the camera hand-held. Although the car was allowed to move very slowly downhill, without the engine running, it was extremely difficult to avoid a certain amount of shake. Sufficient footage was taken



Visual matching : the first shot ends the fishing sequence and the second opens that in which the angler's week-end holiday companion, his wings clipped, sits dutifully with his wife.

to allow a generous selection of shots for the subsequent intercutting.

The frantic efforts of the old men to tidy up were filmed in the farmhouse mentioned previously. We started off by cluttering the table with a collection of dirty dishes and cutlery and the remains of their belated breakfast. The drawer in the table just asked to be used as a receptacle for some of the debris. Someone suggested the butter on the floor, with a foot skidding on it. Another suggested the oatcake tin being rolled under the chest, and we all agreed that uncle washing his face would be amusing.

It was only after these sequences came back from processing that the thought came in a flash! "What about a cat and mouse washing their faces too?" At first this appeared a formidable task, but in the end it turned out to be one of the simplest.

The mouse cost 1s. (a shattering addition to our overheads). The pet shop handed it over in a paper bag, with the assurance that it would travel very comfortably in this manner, but it ate its way out whilst on the way home in the car. The hunt was fast and furious until it was finally recaptured, and



The timetable yields a surprise : the late buses have been cancelled. Nothing for it but to cut the visit short. But the cancellation is not the work of the bus company.



When he learns that his wife is arriving, the old gent hastily spruces himself up. So does the cat. So does a mouse. The mouse appears to be on the floor, by the skirting board. But, as every film maker knows, appearances can be deceptive.

immediately housed in a biscuit tin when we arrived home.

A drawer, taken from a chest, was placed so that it appeared like a section of floor and skirting (see picture). The mouse and an immobilised trap were placed in it; some sugary water was smeared on the mouse's whiskers and oblivious of all else he got busy washing his face while the camera turned. The family was becoming attached to him, and I had a job to get him back to the pet shop on the Monday, to rejoin his friends and to boast about being a film star.

Some of the panic shots were taken at twelve f.p.s. to speed the action, but eight f.p.s. would have been preferable in some cases, even

though there was a risk that the action might have been too jerky.

The most important work on the montages was, of course, in the editing. The individual shots were examined in a viewer and intercutting from lady to old men temporarily arranged by joining the shots with Cellotape. When the whole sequence was in shape, the shots were cut to a rhythm and fine editing completed.

Pantomime

The filming of the sheep chasing was a pantomime. Stupidly, a good rod was used, and the line was attached too firmly to the sheep's wool. After my uncle had been taken in long shots, I took the rod from him for the close-ups. The sheep took command and led me a merry dance up hill and down dale, and occasionally under low branches of trees, until the line broke and saved the rod, much to my relief. All this time, my son Bill, who was chasing after me kept the camera turning, and managed to secure as many shots as we required.

We thought the sequence to be taken in the bus would prove troublesome, but we had an agreeable surprise. Having ascertained the bus times at a local terminus, four miles distant, we had the actors and equipment all ready before the bus was due to arrive. Our luck held, the sun shone and when the driver and conductor were approached they were most co-operative. In fact, it was as much as we could do to persuade them to "stand down" when filming was completed.

Amateur Postman

When the letter was to be delivered to the cottage, we thought we might be held up for want of a postman. However, we decided just to show a hand with the letter. George's navy blue blazer, with a length of red knitting wool round the cuff filled the bill. At one time we thought of building a series of shots showing the letter arriving at the local post office and being carried by a typical country postman on a bicycle, to give the impression of the approach of trouble, but decided against it as being superfluous and likely to detract from the main story.

To prevent George from cutting his throat with the old-fashioned razor we covered the blade with a length of Cellotape. It is amazing how often a moviemaker finds this commodity useful.

The burning sock incident was planned but the manner in which it flopped into the porridge pot was quite an unexpected development. The script only called for the sock to be singed, we had never thought of the extra chuckle that the collapse of the string would bring. The cameraman had the presence of mind to tilt the camera downwards as the sock fell. To create the subsequent smoke coming



Players in Solo's Doppelganger rehearse a scene under the critical eyes of director and camera. If yours is a turret camera, check that the lenses give identical exposure by the simple method outlined below.

Scientific lens testing is elaborate and complicated, since it demands close control of many variables and careful study of the results over all parts of the frame. For example, focus may fall off at the edges, or a point image may be spread by different amounts at different apertures, or images of different colours may not focus accurately together.

All this is beyond the resources or interest of the average amateur: he simply pays out a considerable amount of money and obtains in general a very satisfactory lens. But there are some useful lens tests which are easy to undertake: and since they are of particular value in cases where there is some doubt about lens performance, here they are.

First you have to arrange for the test frames to receive constant exposure and constant processing. For the former, the single-frame release will be adequate so long as the spring is fully-wound in all cases. If you have no single-frame release and cannot let off single frames by a quick movement of the starter, you should release say three frames per test and assume that in all cases the second receives constant exposure.

For constant development, it is best to use Kodachrome; the whole set of tests need only use about three inches. Alternatively, use positive stock and do the full run of tests on the same strip of film which you can then

Easy Lens Tests

They'll reassure you not only on the accuracy of your settings and the depth of field but may save you from exposure errors.

By SOUND TRACK

develop yourself in any fine grain developer, followed by simple hypo fixing.

With these two constants established, you can proceed first to focusing tests—for both focusing lenses and fixed-focus—plus supplementary. Simply set up the camera on a rigid support aiming at three white cards, one set at the distance focused-upon, one a few inches in front and one a few inches behind it.

For example, with a 20-inch = $\frac{1}{2}$ -metre supplementary lens, set the cards at 17, 20 and 23 inches, arranged so that a strip of the further two can be clearly seen with the distances marked boldly on them, and take one frame. With the focusing lens take a frame each at marked or estimated focus setting of 12, 18 and 24 inches. In each case use full lens aperture. On examining the results, you will clearly see both the accuracy of your settings and the depth of field.

One Frame at a Time

With a telephoto lens, you can set up any bold objects such as books or bricks at distances of say 4 to 8 feet in steps of one foot, and expose a frame at each focus setting from 4 to 8 feet, again at the largest possible aperture—because it is at largest aperture that the depth of field is least and therefore any inaccuracies are most easily detected.

Exposure tests tell you two things: whether the iris setting is accurate, and whether any two or three lenses on a turret give identical exposure. For the iris test, you select a set-up demanding the stop you desire to test, say f/5.6, and take one frame with aperture set at f/5.6 from the f/3.5 end. Then take a second frame, again with f/5.6, but set from the f/16 end.

The exposure of each frame should be identical, but it won't be if there is back-lash in the iris. In the case of cameras like the B. & H. 624 and the Gevaert Carena, both 8mm., with pierced plates instead of irises, this test is of course unnecessary.

To compare the three lenses on a turret, set them all at the same aperture, setting it from the same end of the scale in each case. Then

expose one frame on the selected subject, in each case moving the camera so that the same subject area is included. (If you fail to do this, the result can mislead.)

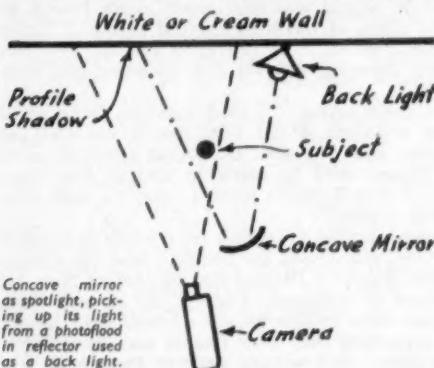
You will now find that you have sufficient data to avoid any exposure errors due to iris back-lash, or to lenses not matching: but to make sure that the allowances you decide upon are correct, a final check test should be made.

One tip, to simplify the location of the test frames for examining results: between every series of tests shoot at least one blank frame, with the lens covered.

The same techniques can be used when something a bit special has to be done to your lens—such as unscrewing it in its mount for big close-ups, or adding a bi-concave element in front for a super-wide-angle shot, or checking whether an effects-box is encroaching on the picture area. In the last case, if you are examining the film by hand, remember the film frame is bigger than the projector mask.

All Done by Mirror

Now that ordinary photofloods in conical reflectors are such a well-known, cheap, convenient and portable lighting unit for interiors, spot-lights are a comparative rarity, and I suspect few are owned by amateur cinematographers. They are expensive, use expensive



bulbs, and are anything but easily portable. Yet they are sometimes yearned for, and for those who yearn in vain I advise experiments with concave mirrors, which are comparatively easy to obtain from nervous types who have begun to panic at the daily sight of their magnified selves in concave shaving mirrors.

The diagram shows a typical set-up. The subject is posed about three feet from a whitish wall, and a back light is provided, touching the wall and far enough above and to one side of the subject to be safely beyond camera range.

When taking such shots, a lens hood should be fitted as an extra precaution. Then you find by experiment a location for the concave

mirror—probably about three feet from subject—so that it will pick up light from the backlight and reflect on to the subject an approximately parallel beam. This looks like light from a spot and makes a good shadow profile feature. You can switch in the profile effect by having a front light, shared between subject and wall, which will obliterate the shadow till it is switched off.

Exposure for the shadow effect (with no other light) is around f/1.9 on the fastest pan films—the set up is roughly equivalent to one photoflood in reflector at 10 feet.

Star-Spangled Gadgets

Items we haven't got and they have . . . one is the Y-DANGLE, which I admit I had to say a few times before I realised what it meant. Selling at 9 dollars, it clips in front of any projector and doubles picture width at a given throw. It is advertised as giving a picture nearly four-times as big as normal, a definite y-dangle effect.

If your splices are not holding, send for a free sample of Jefrona all-purpose cement.

Uhler Cine Machine Co., Detroit, offer a 16mm. silent or sound contact printer, separate 10-position rheostats for sound and picture printing, at 125 dollars.

The Morse G-3 daylight developing tank permits reversal processing of double-8 or 16mm. film to be done entirely (apart from wading) in daylight. Capacity 100 feet. Backed up with the M-30 10-minute film dryer, you can enjoy "rushes" of your own movies the same day you take them, as professional studios do.

Twenty-five dollars buys the Body-Brace Camera pod. This has a waist strap connected to a shoulder pad by a metal bar, the top of which lies horizontally and carries the camera at eye level. A useful idea, this.

Sugar Balls for Titling

Those hard, silvered sugar balls, that look nice on Christmas cakes but are definitely more decorative than eatable, are very good for titling. At 6d. per fair-sized bag they come out a lot cheaper than ball bearings, and they roll away just as readily in reverse-motion effects. They also provide their own bait, when juveniles are employed as titling assistants.

SHORTS THROWN IN

The 1956 G.B. Home Users Catalogue includes details of nearly 300 full-length 16mm. films, especially selected for home showings. Members of this "library within a library" have a number of privileges. If requested, a short film to make up each programme will be selected by the library and included with the feature at no extra cost. Hire prices of catalogue films have now been standardised—black and white films are £2 10s. and colour subjects £5.

A symposium The Making of Research Films, will be a feature of a Scientific Film Association meeting at the Mezzanine Cinema, Shell-Mex House, Strand, W.C.2, on 20th Mar. Meetings are also to be held in Liverpool and Manchester. Details from S.F.A., 164 Shaftesbury Avenue, London, W.1.



THE EXALTED ONES

Translated from an ancient papyrus by John S. Eley

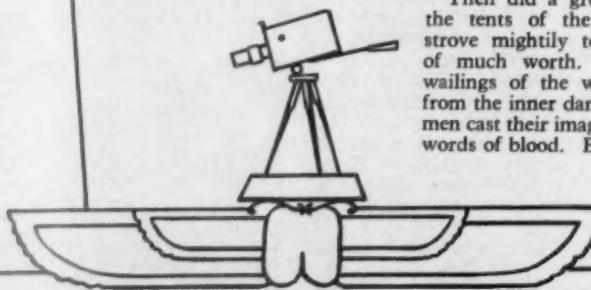
IN the days of the tribulation, the chief god of the tribe was Sini-Kam-Ra, and the people fell down before it and made images quick with the breath of life. Yet although the people walked in his ways, they remained without wealth, for Sini-Kam-Ra demanded that much gold be rendered unto him for sacrifice. And some there were that wrought their images of full sixteen measures to the cubit, and some there were that fashioned their images of exceeding smallness, to the great benefit of their treasure chests. And the one reviled the other.

Now when the elders were come together, their eyes were turned to Amar-Chua, the high priest of the Sini tribe, having great wisdom and possessed of many of the secrets of Sini-Kam-Ra. Thus spake Amar-Chua: "Hear me, children of Sini. Of peace there will be none in this land until all men have brought their images unto the temple, that their substance may be judged and their worth made known to the multitude." And the elders of the tribe rejoiced saying: "Verily these are words of wisdom, for shall we not learn that all men can worship the god of their choosing and yet live in peace one with the other?"

And Amar-Chua again spake saying: "I shall summon Great Ones from afar to sit with me in judgment and from among you shall we choose the ten most worthy and they shall be exalted above all men. And unto each of the chosen shall be given an idol of fine silver wrought in the likeness of Sini-Kam-Ra himself, that all men shall know the goodness of their works."

And Amar-Chua caused his scribes to commit his wisdom to papyrus and tablet and send his word out among the people. And the sayings of Amar-Chua were of this manner: *Prepare thy way before thee and let thy labours have benefit of scripture. Cleanse thy gateway from the sluff of the desert that thine images be not adorned with tassels. Secure thine idol upon a pedestal that thine images may be steadfast and suffer not from the palsy. Put not thy trust in Pan for he is a false god and leadeth men into temptation. Spare not the shears lest thine images become an abomination.*

Then did a great darkness visit the tents of the people as they strove mightily to fashion images of much worth. Loud were the wailings of the women cast forth from the inner darkness. And some men cast their images down, uttering words of blood. But in the fullness



of time were many worthy images wrought by the men of Sini after their own kind.

And it came to pass that on the day appointed the people of the tribe delivered up their images to the temple of Amar-Chua-Sini for judgment. And the Great Ones from afar sat with Amar-Chua in the seats of judgment. Now so many were the images wrought by the people that the Great Ones found the judgment thereof to be a sore travail. For whereas many images were skilfully wrought, yet were there some that lacked substance and had not benefit of scripture, so that the Great Ones grew weary and murmured: "These people have hearkened not to the voice of Amar-Chua and verily are they of the tribe of Klot."

But in the fullness of time they delivered judgment and Amar-Chua caused a scroll to be prepared and sent forth bearing the names of the Chosen Ten, thereon also the names of

the less worthy even unto the third and fourth degree. So did the people of Sini come to know the exalted ones among them and rejoiced exceedingly.

Now the hearts of the Chosen Ten having been gladdened by rich rewards, Amar-Chua caused their images to be sent forth throughout the land that the multitude might gaze upon them, and the people marvelled saying: "Verily we knew not that such men dwelt among us." And some desired admittance to the tribe that they might learn its mysteries and fashion their own images. Thus did Amar-Chua bring peace to his people and honour to the name of Sini-Kam-Ra.

"Amar-Chua, feeling pretty stiff after long sessions with the Great Ones in the seats of judgment, begs to inform the faithful that screening of the entries for the Ten Best Films of 1955 competition still continues. It is hoped to publish the results in the May issue.

Unhappy

Before the first programme in Associated Rediffusion's *Cine Holiday* series, we would have thought it safe to wager that the standard of presentation of the prizewinning films could not be any lower than in the B.B.C.'s disastrous *Cine Club*. How wrong we were! There might almost be a conspiracy afoot to prove that amateur films cannot be successfully transmitted on television. By now B.B.C. and I.T.V. viewers alike must be convinced that there is little more tedious, more shoddy or more technically imperfect than an amateur film.

Seven films are being presented at fortnightly intervals at 10.30 p.m. on Fridays. Four are big money winners—£500, £250 and two of £100. The others are three of the twenty £10 winners, and have been selected for screening partly for their entertainment quality and partly to show the variety of holidays covered by the 177 entries.

Next Year?

Why was the contest restricted to holiday films? Julia Bull, director of the series told us that the idea was to give a chance to all amateurs, not just those whose more ambitious work invariably won amateur competitions. "Besides", she added, "you've got to restrict it to something. It won't be holiday films again. Next year—if this year's series is successful—we might choose some totally different subject".

The seven films and film makers currently being presented in the *Cine Holiday* programmes are *Ardtoe Picnic* (Dr. Iain Dunnachie); *A Tooth in Time* (John Verney); *Paintbox Holiday*, (John Daborn); *Java and Bali* (R. H. Murray Philipson); *Beach Incident* (Nat Crosby); *Tyrolean Return* (E. T. Polhill); and *Eggs for Breakfast* (Peter Bowen). It will be noted that the "more ambitious" amateurs

Holidays

are well represented. All these films are Kodachrome and silent, as were the majority of the entries.

The winners will not be announced until 30th Mar., when Anna Neagle, one of the judges, will present the cheques. The other judges, Anthony Asquith, Stanley Reed of the B.F.I., and Tom Stobart, are appearing individually in interviews with the film makers in the preceding programmes, which are being introduced by Frank Cadman, the judge with the casting vote.

Patronising

The first programme in this series showed that Miss Bull had hit on several new ways of making the prizewinning films look amateurish in the worst sense of the word. The opening holiday shots behind the *Cine Holiday* title looked promising enough, but Frank Cadman's clumsy introduction, read from a script, hit exactly the patronising note we hoped would be avoided. "By amateur standards", he assured us brightly, "these seven films are all first-rate little productions". The implication was obvious.

Stanley Reed and Dr. Dunnachie were introduced, both far more at ease than Cadman, the only person connected with TV in the programme. *Ardtoe Picnic* appeared on the screen. No one mentioned that it was being projected at 25 f.p.s., although shot at 16 f.p.s. Only in a brief aside towards the end of the film was it indicated that the original was in colour.

But Miss Bull's really fatal blow to *Ardtoe Picnic* (which, happily, will not be repeated) was a non-stop conversation between Reed and Dunnachie while the film was in progress. "Why is the little girl collecting shells?" "She's going to take them home to paint them". "Oh, I see. Do all children

paint shells in Scotland or is it just her own idea?" "No, it's her own idea". ". . . The children are a credit to you as a doctor. . . Ah, now you're going into the water. Was it cold?" "Yes, I thought it was pretty cold. . . "

Miss Bull had told us of her plan for this "conversation commentary" a few days before the programme was transmitted. We pointed out that it would distract from the films. "I don't think so", she replied, and confided, "You see, these are amateur films—they're not like professional productions. You can't just give them music or an ordinary commentary". *Cine Holiday* is her first contact with amateur cine work.

Promptings and Proddings

All sense of continuity in *Ardtoe Picnic* was completely ruined, of course. The discussion between Reed and Dunnachie which followed—though it did give the producer a chance to reply to his critic—was therefore largely meaningless. As it had been impossible to concentrate on the film, it was hardly likely that viewers could follow Reed's appraisal of its qualities and comments on its weaknesses.

Dr. Dunnachie was subjected to innumerable promptings and proddings (which seemed quite unnecessary) throughout both commentary and discussion, but his quiet confidence and easy assurance made a very engaging impression. It was a happy thought, too, to allow Mrs. Dunnachie a few words on the difficulties which confront a cine addict's wife.

But, let's face it, this first programme taken as a whole was a fiasco—a fiasco which might almost have been planned to make viewers intolerant of amateur film work. Apparently no one connected with this programme realised that if the films which have won such glittering prizes are worthy of their awards, they can speak for themselves—even if they have no sound tracks!

Never Intended

A few days after the presentation of *Ardtoe Picnic*, however, Miss Bull replied to our criticism with the news that each of the films in the remaining programmes would be presented in a different way; it was never intended, she said, to use a conversation accompaniment for them all.

Nat Crosby was certainly more fortunate than Dr. Dunnachie. His *Beach Incident*, a macabre little tale strongly reminiscent of his 1953 Ten Best winner, *Headline*, was stretch-printed for the second programme. Moreover, it was accompanied by a discreet commentary he had written himself, with a background of intelligently chosen music.

If this standard of presentation continues, the finalists will have nothing to complain of. One wonders, though, how many viewers gave up the series after the first programme.

Centre Sprocket's

9.5mm. Magazine

Why—I am often asked—are there so few first class modern 9.5mm. sound features? The answer is mainly one of economics. Pathescope, who are virtually the sole distributors of 9.5mm. sound films in this country, have no connection with the large American and British professional film companies, most of whom have their own 16mm. production and distribution subsidiaries. So the choice of films available for reduction to 9.5mm. is inevitably very limited. If some of these 16mm. companies could be persuaded to issue 9.5mm. sound versions as well, the nine-fiver would have a service more nearly equivalent to that of his more fortunate 16mm. colleague. But he would probably have to pay much the same price for hire—and this is three to four times what he pays now for an equivalent length programme.

The nine-fiver is really not so badly off and he does have some decided advantages for, not only is he able to hire full length sound features at cheaper rates than the 16mm. fan, he can also, if he wishes, buy them outright at very little higher price than that of a similar length silent film.

Novel Sound Hook-Up

Bill Coombes, leader of A.C.W. 9.5mm. Cine Circle No. 8, has suggested a novel sound hook-up. He owns a Gem projector with an A.C.E. sound unit and a Wyndor tape recorder. The Gem is set up on top of the sound unit, as usual, but the output leads, instead of being connected to the speaker, are fed into the "gram." input of the recorder. The recorder speaker and the sound unit speaker are both connected to the output of the recorder. A reel of pre-recorded tape is laced up ready on the recorder and the microphone jack inserted.

By using the recorder controls, a single sound control unit for all purposes is attained. The recorder is switched to "P.A." and the mike used to introduce the show and make announcements. When switched to "play-back", interval music can be played from the tape and, using the "gram. volume" control, the film sound-track can be reproduced. Both the recorder amplifier and the sound unit amplifier are in circuit, so that a much greater volume of sound can be obtained than with the sound unit alone. By keeping the volume control of the sound unit fairly low, distortion is at a minimum and Mr. Coombes found the reproduction perfectly satisfactory for quite a large hall.

-Newsreel



There seems to be no reason why this idea should not work with any sound projector and recorder in combination, though the arrangement may need modification here and there. For example, not all recorders have P.A. facilities, but this disadvantage can easily be overcome by pre-recording all announcements. By fading the different tracks out and in, pops from the speakers can be eliminated and a real professional effect can be achieved.

Photographic Leaders

Have you ever thought of making photographic leaders for your films? They look much neater than those written in blooping ink on blank film and are not very much trouble to make. The only requirements are a single frame device on your camera and a set of letters.

A 5 dioptric supplementary lens will enable you to film cards approximately $2\frac{1}{2}$ in. \times $3\frac{1}{2}$ in.—roughly the same size as a playing card. There are several card games on the market which have cards with letters on them instead of suits, and these are admirable for this purpose. To film them, put them in the titler one at a time to spell the title of the film, taking a single frame of each letter. Use a blank white sheet between words to separate them. The letters must be filmed so that they are lying sideways, with their bases to the left-hand side, otherwise the result will read backwards.

The leader should have the title of the film and the word "Start". The trailer, which can be shot directly afterwards, should have the title and the words "The End—Rewind".

Mocked-up front pages of newspapers frequently play a part in amateur film plays, but rarely have we seen it more convincingly done than in these shots from the Tom Tower film, *One of Those Days*. Remember that faked headlines must be in type. If they are handwritten—and we have seen many that are—you not only give the game away at once but annoy your audience with your stupidly low estimate of their I.Q.



Either positive or reversal film can be used, and when spliced into the film there should be about a foot of black leader between the wording and the film, and another foot at least of leader beyond the wording for threading up.

Once the camera has been set up for filming leaders this way, you can make them in a matter of minutes and your films will be permanently identified.

Be Warned!

A reader wants to know how to reassemble his camera lens and asks for a few notes on lens construction. Why he took the lens apart he does not say, but it would have been very much wiser to have left it in one piece! Camera lenses should be taken apart only by those skilled in handling them. If you positively have to do so, make notes and sketches of each component as you dismantle it and mark the barrel in some way so that you can be sure you start the threads at the right point. Most lens threads are multi-start types and can very easily be re-assembled wrongly.

But my advice is to leave well alone. There are plenty of professional camera repairers who will do the job for you at a reasonable cost.

After my remarks on the subject the other month, it is pleasant to see that Pathescope now return all processed film on spools ready for projection.

Odd Shots

By GEORGE H. SEWELL
F.R.P.S.

Brighter Outlook for 16mm. The 1,000 watt tungsten lamp used in the most powerful 16mm. projectors represents, for a variety of reasons, the practical upward limit of illumination by this means, and has been found to be quite inadequate for 16mm. wide screen projection. In the U.S.A., however, experiments have already been made in the use of a 1,000 watt xenon high pressure short-arc lamp operated from a 60 cycle mains, the film being projected at 24 f.p.s. by a "pulsed" form of light output that does away with the need for a shutter.

The xenon arc has characteristics similar to those of daylight, and is excellent for colour projection. The arc, which is between electrodes sealed within a transparent envelope filled with xenon gas, has intensities comparable with those of the carbon arc used for cinema projection, being of the order of 25 to 30 lumens per watt. The major difficulty at present lies in the complexity and cost of the starter mechanisms that have to be used with this form of illuminant.

Soft Number. One of the advantages of spotlights is that by interposing cut-out shapes in the beam you can throw light and dark patches of any desired shape on the subject; and with a barn door you can shield off part of it. Another valuable accessory not known to most amateurs is the lead snoot, which is in effect an open-ended tube — of the same diameter as the spotlight lens and about 10 inches long—which is placed in front of the lens. A tube made of lead can swiftly be bent to give any desired shape of light patch.

Workmanship. The other day an organisation with which I am connected purchased a brand new model (which reached us in its original factory packing), of one of the highest priced projectors. After running a few hundred feet of film through it, we returned it because it scratched the film. We received another model as replacement, and this had to go back for the same reason.

A few weeks before, another piece of mechanism, also brand new, and costing several hundred pounds, had one part so crudely finished as to be an embarrassment to the person working with it. This, too, had to go back for modification.

What avails it if the boasted improvements in design and performance are nullified by the contempt of the makers for ordinary standards

of good workmanship? What sort of effect will it have if such apparatus goes abroad as examples of British merchandise?

Television Terrors. Most amateurs have a sneaking hope that some of their stuff may go out on TV one of these days. So it is worth while remembering that, as Mr. J. B. Wood of the B.B.C. recently pointed out, TV is inherently incapable of dealing with fine detail in pictures. This, and the fact that the pictures are mostly reproduced on small size screens, means that it is desirable to concentrate on close-ups. Heavens, that's going to scare off some amateurs!

Follow My Leader. I read Denys Davis' comments on what ails the clubs with great interest. He says, quite rightly, that "the work of the larger clubs directly influences the creative talents of even the most remotely placed lone worker", but in the long run it is the individual who is the deciding factor.

The majority of lone workers are easy-going unremarkable people, though there are a few who, blessed with ideas and energy, win reputations for themselves. Equally, the majority of club members are easy-going and unremarkable, content to drift along with the main body, but with here and there a talented individual who wins a reputation for the club by carrying everyone along with him. When he goes, the club more often than not slows down and may even fall to pieces. Think of all the really prominent societies (not only in amateur movies) you know for proof of this. In my quarter of a century or more of amateur cinematography I've seen it happen so often.

Nobody Minded. The other night I went to a club's première of its year's productions. It was timed to start at 8 p.m. sharp. At about 8.30 p.m. we eventually got going, after the 8mm. projectionist had moved many of the audience in order to get his projector near enough to the screen. In the middle of the programme we had a "15-minute" interval that lasted 32 minutes. When one of the projectors was first started, the gate image was so festooned with hairs that it looked like the interior of a fur store.

The most remarkable thing of all was that nobody seemed to mind all this, yet they will lavish praises on good showmanship that they encounter elsewhere, and are capable themselves of a very high standard of performance on important public occasions. I just can't understand it. Perhaps I am becoming a doddering old fool and too fussy for words.

Head Work. "You do not make films with cameras. You make them with pencils and paper, time, thought and scissors".—Dr. R. Ollerenshaw, speaking to the B.K.S.

Producer-director Otto Preminger, behind the camera, shows how a drug addict should yawn. His pupil is Frank Sinatra who plays the title role in *The Man With The Golden Arm*.

X Equals What?

The censor has attached an 'adults only' certificate to two of this month's films. One of them, says DEREK HILL, is almost pure gold: the other, sheer dross.

Any serious attempt to analyse the reasons for juvenile delinquency seems to disturb the British censor profoundly. There was little real excuse for the ban on *The Wild One*, and there is even less for the "X" certificate given to *Rebel Without A Cause*.

Nicholas Ray, directing from an adaptation of his own story, treats the problem with a sincerity rarely found in Hollywood *exposés*. A genuine understanding and sympathy transform this film from a "crazy mixed-up kid" thriller into a compassionate, moving work of considerable sensitivity.

True, *Rebel Without A Cause* is not entirely free from contrivance and gimmicks. Coincidences mar the story's credibility. When Jim (James Dean) hears a radio record request "for Jim, from Buzz" just after his rival Buzz has crashed to his death, it jars fiercely.

But the film is far less hysterical than most in its genre. If it throws the blame for the delinquents' attitude rather heavily on their



In *Rebel Without A Cause* (above), James Dean, seen on the right of the picture, gives a performance which makes his recent death seem doubly tragic. The film is distinguished, too, by a sincerity that is not apparent in *The Man With The Golden Arm* (right). All that the two productions have in common is an 'X' certificate.

parents, it does so because the author obviously believes this to be the primary cause of their behaviour.

Mood changes are beautifully accomplished. One delightful sequence when three youngsters play around an empty pool beside a deserted mansion follows scenes of violence without any incongruity or slackening of grip.

The concession in one of the last shots, when Jim's parents gaze at each other with what is obviously meant to be a new understanding, is quite out of key with the tone of the film. But at least it does occupy only one shot, and is thus less irritating than the long-winded, unconvincing solutions that conclude most social problem pictures.

James Dean, free from the grip of Kazan, gives a performance that makes his death a few months ago seem doubly tragic. The Brando mannerisms have practically vanished. The loose limbs still joggle, the laugh is still an oily gurgle, but there is an individuality and depth about his playing that *East of Eden* only hinted at. *Giant*, the film he made for George Stevens just before he was killed, has still to reach us.

Ray's direction has a touch of the Kazan style from time to time. An occasional angle



The elaborately casual naturalism of Elia Kazan's style has been emulated to some degree by Nicholas Ray in his direction of *Rebel Without A Cause*. But the manner in which his effects are achieved is anything but casual, as this set-up for an exterior tracking shot indicates. Dolly shots are apt to draw too much attention to themselves in amateur films because of the difficulty of maintaining a steady camera movement and synchronising it with the movement of the actors.



—including one shot that actually somersaults—and some broken dialogue show the influence clearly, but he avoids the excessive imitation of so much recent American work.

What a relief it can be to sink back into a cinema seat confident that the next couple of hours or so are in the hands of a master. René Clair rarely disappoints his admirers, even though nowadays he never quite seems to attain his earlier heights.

Summer Manoeuvres seems to me to be the best of Clair's post-war films. Certainly it is more substantial than *Le Silence Est d'Or*, more approachable than *La Beauté du Diable* and less of a sprawler than *Les Belles de Nuit*. For the first time the director has used colour—Eastmancolour; and he and his cameraman, Robert le Febvre, have used the most delicate of palettes to decorate the French provincial town of the early 1900s in which this romance is set.

A Sense of Time

Rosine Delamare's costumes and, above all, Leon Barsacq's sets help to give *Summer Manoeuvres* a similar sense of time and place to that which so distinguished Renoir's *French Can-Can*. As the Dragoons ride through these cobbled streets, bugles blowing, helmets shining, a vanished elegance sparkles before us.

Clair sees the world in which his cavalry officers laugh and love with nostalgic affection. Here, he tells us, was a time when a man could devote himself to *affaires* rather than affairs, when he could even undertake a wager to win an unknown woman's favours with dignity.

Armand (played impeccably by Gerard Philipe) is the envied Don Juan of the regiment. He accepts the bet, and falls in love for the first time in his life with his

intended victim (a rather cold performance by Michele Morgan).

The comedy becomes a tragedy—or should. So far the film has combined delicacy with an astonishing sureness. The timing, especially in long shots crowded with action, is magnificent, and the humour deft and assured.

But the stroke of genius which would be needed to intensify our feelings for these characters to the point where we catch the anguish which they finally share never materialises. Their parting seems irritatingly unnecessary; a few words could surely brush away these tears. The closing shots are a delight to the eye, but the happy ending demanded by three-quarters of the film would still seem more appropriate.

Yet we'll be fortunate if 1956 provides many films as enjoyable as *Summer Manoeuvres*. See it for its humour, its charm and its exceptional craftsmanship. Notice how, as in all Clair's work, the jokes are frequently purely visual. Several moments recall the best of his silent work, and indicate the supreme advantage enjoyed by a director who has worked without sound.

Minimum Fuss

Watch how he handles entrances and exits in long shot. Observe how he establishes characters with the minimum of fuss. He uses no dissolves or fades, but whiz-pans from sequence to sequence, and instead of giving the usual effect of simultaneous action in another location he contrives that the device covers time lapses equally well.

The month has offered us two major delights; but it has also provided two films which make me eager to agitate for pit-head baths in the foyer for departing critics.

Usually I prefer to write only of the productions I have enjoyed. The best films, after all, offer us the best lessons. But when two such scurrilous items as *The Man with the Golden Arm* and *The Lieutenant Wore Skirts* are offered to the Press for comment, it would seem fair to warn readers of what is being presented under that abused heading, "entertainment".

The ballyhoo surrounding *The Man with the Golden Arm* makes it doubly dangerous. Otto Preminger, the director, is principally noted for his widely publicised disputes with censorship authorities. *Carmen Jones* came out of one such tussle; but in most cases these mountainous rows have produced the most insignificant of mice.

The Man with the Golden Arm purports to deal with the difficulties facing a cured drug addict who tries to stay cured. It was refused a seal of approval in America, but our censor has given it an "X". Personally, I would have preferred to whip Preminger round the town with his own celluloid, prior to burning every foot of it.



Rita Moreno, seen here with Tom Ewell, cleverly caricatures the Marilyn Monroe technique in *The Lieutenant Wore Skirts*. It is the only really amusing scene in an otherwise tasteless comedy.

For this film is disfigured by hypocrisy. From the moment Frankie Machine (Frank Sinatra) enters his old haunt—which deserves to be labelled, UPA-fashion, "Sordid Bar"—the film announces its intentions in the shrillest of shrieks.

Stock characters and stock situations (even a wife in a wheelchair) will be presented as sensationalistically as possible. The audience will have its nose rubbed in contrived grime and contrived vice. Every detail that can be counted on to revolt will be stressed on the pretext of exposing a social problem. These promises are kept and the result is a heartless film with no relevance to life.

John Davis, managing director of the Rank Organisation, has announced that *The Man with the Golden Arm* will be released on the Odeon circuit (which generally avoids "X" certificate bookings) because it is an



Gerard Phillippe rides through the town at the head of the cavalry regiment in *Summer Manoeuvres*, René Clair's delicate romance of the early 1900's.

important film which exposes, etc., which warns, etc., and which proves, etc. Perhaps these reasons are seriously meant. If so, it is unfortunate that Mr. Davis's announcement appeared just after the news that the double "X" bill of *Rififi* and *The Quatermass Xperiment* had broken box-office records on the rival ABC circuit.

At least *The Lieutenant Wore Skirts*, starring Tom Ewell, Sheree North and Rita Moreno, doesn't have social pretensions; but it does pretend to be a comedy, a claim equally unacceptable. Frank Tashlin, who directed and collaborated on the screenplay, and Albert Beich, who wrote the original, may convulse over the idea of a man endeavouring to convince his wife she is going insane by putting eggs in her bed. I cannot see why we should be expected to share their hilarity.

I strode out from *The Man with the Golden Arm* in a fury; I crept out after *The Lieutenant Wore Skirts*, nauseated. But at least there's encouragement here for amateur film makers. For although we may rarely reach the level of a *Rebel Without a Cause* or a *Summer Manoeuvres*, it's even more seldom that we plumb the depths sounded by Messrs. Preminger and Tashlin.

SCOUT CINE WEEKEND

A weekend get together for cine enthusiasts within, or filming on behalf of, the Scout Movement is to be held at Gilwell Park, Scout International Training Centre, near Chingford, Essex, on 10th and 11th Mar. All lone workers as well as members of Scout cine units are eligible to attend. The programme will include talks by guest speakers well known in amateur cine circles, discussions, demonstrations, display of cine equipment and an exhibition of one-reel shorts and prize-winning Scout films. The cost (approx. 30s.) will cover accommodation and all meals from Saturday p.m. to Sunday p.m. Details from the Publicity Secretary, Imperial Headquarters, 25 Buckingham Palace Road, London, S.W.1.

Full Supporting Programme

A BOOKING GUIDE FOR SHOWMAN AND FILM MAKER

THE GREAT CHASE and HURRY, HURRY (U.S.A.).
10 mins. each, 10s. each. G.B. Film Library.

The revival of a selection of the best work of W. C. Fields at the National Film Theatre last year provided a welcome chance of seeing this fine comedian at his best. These two shorts are extracts from two of the films presented during the Fields season—*The Bank Dick* and *Never Give A Sucker An Even Break*.



The Inimitable W. C. Fields in a scene from Hurry, Hurry, an extract from one of his best known comedies now available as a 10 min. short. Enjoy a little detective work by comparing it with Champs of the Chase.

Both extracts consist almost entirely of the chase sequences which conclude the films, though *The Great Chase* includes a few glimpses of earlier scenes and gives a very cursory outline of part of the original plot. Fields' humour was not primarily slapstick, and neither short really gives much indication of his very individual style.

Nevertheless, both are well edited from the originals, and they have sufficient continuity and pace to make them acceptable as self-contained comedies. And if you've any detective instincts, hire *Champs of the Chase* (10s., G.B.) and screen it immediately after *Hurry, Hurry*. You'll find most of Fields' difficulties with a fire engine appear in this extract from Abbott and Costello's *In Society*. It's not just a matter of script cribbing, but the wholesale theft of half-a-dozen shots!

STRANGE ENCOUNTER (Holland, 1951). 12 mins., *Silent*, 7s. British Film Institute.

W. Goossens, a Dutch amateur, thought of an ingenious and arresting opening situation for this film. A scruffy looking character, laboriously climbing flight after flight of stone stairs in a dilapidated building, passes a wizened old man coming down; he climbs a few more flights, turns a corner and comes face to face with the same man!

The supernatural atmosphere of the film is well maintained, but the eventual climax is a sad disappointment after such an original opening. Yet the basic situation could be developed into a taut, self-contained little story. Here, despite imaginative and generally slick treatment, it is wasted.

However, the film can still be recommended for lay and cine audiences. Anyone who intends embarking on a supernatural production will find it particularly rewarding.

BOUNDARY LINES (U.S.A.). 10 mins., colour, 15s. Contemporary Films.

"A line is an idea—because a line is what we make it". A simple, direct message; and this begins by being a good, simple and direct cartoon. But Philip Stapp's work, though distinguished and individual, is inclined to become too loose in development, and *Boundary Lines* gradually loses its original simplicity and ends by being confused and untidy.

Nevertheless, it is still an important film. Its plea for international co-operation is not ineffective, though sharper, more concise, treatment would have given it greater urgency. A comparison with McLaren's celebrated *Neighbours* (available from Film Traders, 15s.) shows at once how much stronger a simplified narrative can be.

The technique of the cartoon involves normal animation, cut-out work and travelling camera effects. An imaginative sound track (of rather poor quality on the copy we borrowed) is occasionally spoilt by a ponderous commentary. But this is a film which deserves to be shown.

WORLD RECORD MILE (Britain). 1 reel, 6s. G.B. Film Library.

Roger Bannister's record-breaking mile, included in G.B. Newsreel D.5698, is a convincing example of how a thrilling event is best treated in a straightforward manner. There are only two cuts in the coverage of this race.

In other words, the whole distance is covered in three panning shots, the last one of which is a magnificent example of technical accomplishment. Bannister is held in the same position relevant to the frame edges throughout the pan—and if you think this is easy, have a shot at it during your next local athletics meeting.

But though a pan like this is a challenge to the most experienced cameraman, it is well worth the practice it requires. Cross-cut close-ups of face and feet would merely seem artificial in such circumstances—even though they could be powerfully used in shooting a race sequence for a fiction film.

Carefully selected background music might have been more effective than the library track applause, especially if it had been chosen to match the rhythm of Bannister's flying feet. This might seem another artificiality; but, in fact, music has become such an accepted accompaniment to screen action that it would almost certainly be an acceptable aid to the drama.

PARIS, JOLI SOUVENIR (Holland, 1952). 9 mins., Silent, 7s. British Film Institute.

Piet de Groot's U.N.I.C.A. award-winning holiday film shows how a little thought and imagination can rescue the collection of haphazard off-the-cuff material which most of us are apt to bring back from a holiday. His method is to sort his shots into groups which share a common subject and introduce each group with a brief cartoon sequence. It works brilliantly; but that doesn't mean that only an artist can save such shots from the scrap bin or stock shot reel.

Often the "common subject" is obvious—the Eiffel Tower, for instance. But under the title "La Parisienne" de Groot contrives to

introduce disconnected shots of girls and women from two to eighty-two. And it's pretty clear that this salvage job was tackled after he returned from Paris. In other words, few, if any, of these shots were taken with their eventual purpose in mind.

Notice, too, how ingeniously he introduces most sequences. He gets up from the scrapbook (which provides the film with its only real continuity link) to switch on the light. A "twilight" sequence begins. Later he draws the curtains, and a "Paris by night" sequence is introduced.

Paris, Joli Souvenir is a light-hearted little novelty for any programme.

EPAVES (France). 24 mins., 9s. Institut Français.

Was this the first of the underwater films? Certainly the magnificent camerawork has rarely been equalled in the spate of fishy documentaries that followed. Despite a rather weak commentary (the film is available with an English track), this is a fascinating record of one of Cousteau's expeditions below the surface. The shots of the salvaging operations and fish-hunting among the wrecks on the sea bed are of superlative photographic quality.



At Home with the Directors

By DAVID GUNSTON

(8) BUNUEL

The son of well-to-do parents, Spain's director Luis Bunuel was originally trained as a scientist. Not until he arrived in Paris in 1924 did he become interested in the cinema, and then it was the surrealistic possibilities of the medium that appealed to him. He made his first film, *Un Chien Andalou*, in partnership with his friend, the painter, Salvador Dali, and followed it up with the fantastic *L'Age d'Or*, one of the few avant-garde sound films, which virtually marked the end of this period of experimental cinema in Europe.

He then turned to documentary, most impressively, with *Land Without Bread* (Spain, 1932), and was invited to Hollywood. From then until recent years Bunuel worked spasmodically on the fringe of the cinema, at the Museum of Modern Art in New York, dubbing Spanish versions of films in Paris and Hollywood, in an advisory capacity in Spain for the Republican Government, and record-

ing commentaries for American Army instructional films. Then, in 1946, he went to Mexico, and with Oscar Dancigers as his sympathetic producer, embarked on a new career as a highly personal director, starting with *Los Olvidados*. This was followed by *El, Susanna, Subida al Cielo* and a number of purely commercial musicals and comedies. He then made outstanding versions of two seemingly most unlikely novels, *Robinson Crusoe* and *Wuthering Heights*, and after other interesting work in Mexico, is now film-making again in France.

Bunuel's is one of the most strikingly individual talents the cinema possesses, harsh, savage, still rich with surrealistic imagery, yet through its tautly directed horrors and attacks and obsessions there are always glimpses of intense human pity, of deep feeling, even of wit. As Tony Richardson wrote in "Sight and Sound": "The cinema's prophets are few and lonely; none more formidable than the Spaniard, Bunuel". Latest films in the cinemas: *The Adventures of Robinson Crusoe*, and *El Bruto*.

UN CHIEN ANDALOU (France, 1929). Scenario by Bunuel and Salvador Dali. With Pierre Batcheff and Simone Mareuil. 16MM. SILENT: 2 reels, 24 mins. (B.F.I.). This famous surrealist film, "suitable only for adult film-students", largely retains its power after 26 years. The notorious savagery, the girl's eye slashed with a razor, the man shooting his double, the girl killed by a car, the dead donkeys on the grand pianos and the live ants on the man's palm, are relieved by moments if not of beauty then of a strangely effective



A scene from *Los Olvidados*.

and mysterious calm, especially towards the end. Bunuel himself can be seen at the beginning of the film sharpening (and wielding) the razor.

L'AGE D'OR (France, 1930). With Gaston Modot, Lia Lys, Max Ernst. 16MM. SOUND: 6 reels, 63 mins. (B.F.I., made available subject to special permission). The most notorious of all avant-garde films, this remarkable, almost fabulous production is a bitter attack on almost every accepted virtue of civilisation. Religion, morality, charity, middle-class conventions—all are spat at in a succession of images, loosely embodying a haphazard narrative. It is a film guaranteed

to offend, anger, shock, perplex and intrigue, the vehemence of audience reactions to it being proof of the success with which its proclaimed purpose has been expressed. But anti-everything aside, it is a fascinating and astounding piece of work, dating from the first days of the sound-track and still clinging to long and mocking titles, yet using sounds and music most cunningly, directed with assurance and a bitingly satirical wit.

LOS OLVIDADOS (Mexico, 1950). Known commercially here as *THE YOUNG AND THE DAMNED*. With Estela Inda, Roberto Cobo. 16MM. SOUND: 78 mins. (Film Traders). Regarded by many as Bunuel's masterpiece, this bitter but ultimately pitying film about a band of young thugs on the edge of Mexico City is a triumph of direction, not least in its handling of a largely anonymous cast. The surrealism is here subordinated to the shocking realism of these creatures' lives, but it is never quite suppressed (vide the dream sequence, and the horrifying succession of donkey, chicken, dog, dove and cripple images) and indeed illuminates the whole of a quite outstanding film. But beyond the brutality and the horrors, there is social criticism, pointed by the mother's visit to her son in jail, when she sees for the first time her own responsibility for his fate. For this and more obvious reasons, the film was greatly disliked in Mexico.

A MOVIE MAKER'S DIARY

(Continued from page 1140)

quick pan up from the top of a car—filmed from a bridge over the road—as it races away into the far distance; the rush of a train carriage past the camera. You pan with the train as it slows down and there's your opening shot, ready made and on a platter.

Concentrate on the shorts at your local cinema. Try to pick out professional tricks, such as the one I have described, and then translate them into your own films. Nine out of ten such ideas are nakedly simple, yet so very effective.

20th January. Doesn't it seem incredible to you that, after all the years, neither TV service can run a scroll title smoothly over a drum? Night after night, these onward and upward titles develop hiccups halfway through. We amateurs are better in this respect, and it is rather nice to give credit where credit is due.

28th January. The cynic might say that you stand a good chance of winning an "Oscar" if you film the cover of this magazine and put it in your film. But I wonder if you have noticed the recent story films made by one North London club. They seem to have a preponderance of brewer's signs in their films and so I made a few discreet enquiries as to whether there was a reason. There is. Seems that a photographic still for the beer's house

magazine is both acceptable and paid for. Every little helps, they do say, and this club has always been so helpful.

29th January. Talking of being helpful reminds me that there is a wealth of assistance available free for the asking by clubs who make story films. This time last year I was taking a few shots for an American club to splice into one of their story films. Subject: a man and a girl in a London tube train. It was quite easy to mock up a corner of the carriage sufficiently well for two or three close-ups. The girl had to be seated, the man standing, reading a paper. We wanted a Northern line route map and two advertisements for behind his head, a No Smoking sign and a "Porter's Wanted" sticker for the glass behind her. A phone call to London Transport's publicity department brought results within the hour.

I think you will meet with similar help whenever you request it and would also mention that I find the classified trade directory a helpful cine aid. From time to time I have needed information on how to tackle a certain job, have looked up a suitable firm in the directory and then phoned them. If you mention films pretty early on in the conversation, it is surprising how willing they are to give you the advice you require. Magic word, "films"! Be they professional or amateur productions, folks are interested.

G. E. Dunmore entertains members of Leics. C.S. with an evening of films and music and demonstrates a gadget of his own making designed to facilitate quick selection of any part of a record used for film accompaniment.

Record Rendezvous

By FREDERICK RAWLINGS

To the modern cinema-goer accustomed to elaborately scored film music in stereophonic sound, the pianist of the silent era must appear a rather comical and inadequate figure. True, his piano was often of the jingle-jangle variety, and sometimes the player gave the impression he was doing his five finger exercises. Yet it is astonishing how frequently a single instrument added to our enjoyment of the early epics.

Perhaps in reaction to the multi-stringed orchestras which now form a regular part of our film entertainment, some directors in recent years have recalled that lone piano and, more importantly, have re-discovered the value of musical understatement. In *The Men*, Elia Kazan dispensed with an orchestra for the opening of the film. Instead, he used a marching rhythm beat on a side drum to accompany the titles and establishing shots of soldiers going into action. As the troops approach the enemy, the drum beats become louder and more urgent. Then abruptly they stop as shots are fired.

Drumming in "The Thing"

Similarly, drums were used for the titles and a rather overlong panning shot in the French film, *Are We all Murderers?* Val Guest raised our blood pressure in *The Quatermass Xperiment* by using heavy beats to underline the national emergency when the search for "the thing" begins.

The classic example of an economic musical accompaniment was, of course, *The Third Man*. Here Sir Carol Reed dispensed entirely with the studio orchestra and with devastating success used one instrument, a zither, throughout the film. If only for economic reasons, this approach to sound accompaniment seems ideal for the limited resources of the amateur film maker. Plus imagination and a tape or stripe-recorder, the possibilities seem endless. We may not be able to call on a full orchestra to accompany our films, but most of us know someone who can play one instrument.



In experiments of this nature, the instrument used should have some relationship with the atmosphere or locale of the film. In the examples quoted, the relationship is: side-drum — military; heavy tympani — drama; zither — Vienna (background of the story).

Most instruments have been recorded individually; here is a small selection from a very wide range:

Guitar	AXTL 1010	Brunswick
Harp	LW 5177	Decca
Clarinet	LX 3129	Decca
Saxophone	LX 3130	Decca
Trombone	LX 3131	Decca
Trumpet	LX 3132	Decca
Flute	LX 3138	Decca
Recorder	LXT 2943	Decca
Side drum		

6/8 March	EP165	E.M.I.
2/4 March	EP165	E.M.I.

Side drum		
Roll and cymbal crash	EP166	
Roll	EP166	
Tympani roll	EP164	E.M.I.
Fanfare	EP164	E.M.I.
Large gong roll	EPX47	E.M.I.

I doubt if many will want to buy a long-playing disc, at a cost of thirty-five shillings or so, merely to acquire a single piece of mood music. Fortunately, many L.P.s feature a number of pieces of varying mood, and among some useful and economic discs, the following may be of special interest.

Don Gillis is obviously a composer with a sense of humour for he has called one of his works *Symphony 5½*, the movements of which are also amusingly titled. The first movement, *Perpetual Emotion*, is *roustabout* music and ideal for accompanying a slap-stick chase. The second, *Spiritual*, is—as its title suggests—*reflective*. *Scherzofrenia*, the third movement is again entirely different and suggests the *syncopated rhythm* of city life. The conclusion is *bustling* and would nicely match shots of a large, busy city.

On the reverse of the disc there is Gillis's "The Alamo" which might almost be called Cowboy and Indian music. It opens in a *still, peaceful* mood, presumably to represent the prairies of America. The second third of this ten-inch side then changes to *marital, turbulent* music . . . you can almost see the scalps falling! The record ends in the same mood with which it opened. (Decca LM4510 (33½).)

Another useful disc is Moussorgsky's "Pictures from an Exhibition". The first piece, The Gnome, is *grotesque* music and suitable for cartoons. The Old Castle is *wistful*, while the fifth piece, The Ballet of the Unhatched Chicks, is *chirping, bouncing* music suitable for shots of children at play. Limoges: The Market Place truly portrays the chatter of the Petticoat Lanes of the world.

The mood of this item changes dramatically as it makes a sudden descent to The Catacombs. This is *solemn* music, and with its echoes of Christian martyrdom is appropriate for scenes of *melancholy*. The disc ends with The Great Gate of Kiev. Here is really noble, impressive stuff, highly suitable for scenes of grandeur and the royal occasion. All the pieces are of a useful length. (H.M.V. BLP1002 (33½).)

Berlioz's Symphonie Fantastique is another useful composition for film accompaniments. The first movement is one of those handy pieces best described as *neutral*. It could be used in a documentary or practically any film where no particular mood predominates. The second movement is *dainty* and the following movement opens with a *calm, pastoral* mood. The finale represents the nightmare of a man who believes he is going to the scaffold. And it sounds just like that! This is music at its

most bizarre. (Columbia 33CX1206 (33½).)

Among the new recordings there is Benjamin Britten's Simple Symphony on Decca LW5163 (33½). The first movement is a *gay, light-hearted* pizzicato and the second and final movement of this short piece is *pastoral*. For the *sublime* situation try Barber's Adagio for Strings on Columbia LX1595 (78) or Capitol CTL7056 (33½) or Nixa 45 EP651 (45).

Malcolm Arnold's "Tam O' Shanter Overture" caused a sensation when it was given its first performance at the Proms last year. It is now available on disc for the first time and what *weird, mysterious* music it is! You should be warned, though, against the intrusion of a distinct Scots atmosphere towards the end. (Philips NBL5021 (33½).) Finally, there are two 7 inch discs from the Decca stables containing Famous Marches of Italy and Spain (DFE6309) and Famous Marches of France (DFE6291).

BETTER BE SAFE . . .

In my notes in the Dec. A.C.W. I optimistically stated that "record companies raise no objection to the dubbing of their products on to tape, striped film, optical sound tracks or on to another disc—*providing it is for home use only*—". The British Phonographic Industry tell me that this is not so. Unauthorised dubbing, whether for public or private performance, is an infringement of the Copyright Act of 1911. In all cases where a dubbing from a commercial record is required, permission must first be obtained from: The British Photographic Industry, Hanover Court, Hanover Square, London, W.1. Certain recording companies, incidentally, offer favourable rates to amateurs (see "Music Without Tears", page 1167).

Gadget Corner By HARRY WALDEN

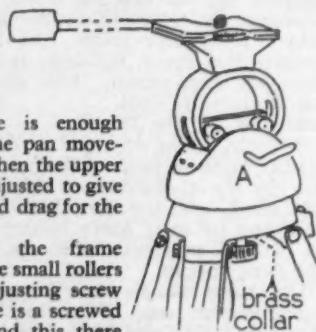
My tripod has a head of the type illustrated opposite. The camera is supported on top of a short piece of horizontal tube which is held into a cradle by four small rollers on a plate tensioned from below. Adjustment of the tension is by a screw underneath the head. When it is tightened the movement of the head becomes stiffer, both for the pan and tilt. This is not satisfactory because separate adjustment is required for panning and tilting, particularly when working at a steep angle or carrying the camera on the tripod.

The cradle in which the polished ring turns for tilting is lined with thin fibre sheet at bottom and sides. It occurred to me that a stiffening of the tilt could be obtained by means of side pressure from the fibre sides. The answer was very simple, I drilled and tapped a hole through the side of the dome to the fibre lining and made a bent leg (A) to fit. By tightening the screw I can lock the tripod tilt quite rigid.

In use the lower adjusting screw is tightened

until there is enough drag for the pan movement and then the upper screw is adjusted to give the required drag for the tilt.

Between the frame carrying the small rollers and the adjusting screw below there is a screwed rod. Around this there was a very stout spring under pressure from the screw below. With a heavy camera, however, pressure sideways would further compress the spring and the camera would wobble sideways. I therefore removed the spring and replaced it with a brass collar 1 inch long and half-inch diameter being careful to make the ends perfectly square. The camera now sits on the tripod head like a rock and there is no difficulty in getting the correct adjustment.



Enticing TV Audiences to the Home Show

We are always glad to provide facilities for the ventilation of all sides of a case, even though we do not always agree with the views expressed. After all, amateur cinematography is a highly individual affair, and what might be good for one man could be quite unsuitable for the next. So in offering the proposal below for your consideration, we want to add that we ourselves don't approve of it. It seems to us to be a capitulation to the enemy. If TV is a threat to the home show, can it be wise to meet it by foregoing the advantages which the home cinema has over the cathode tube?

I didn't intend to use the 17in. translucent screen for back projection. I thought it would do very well for providing me with a very small picture that I could screen while making tape recordings. But when, playing around with it, I saw how brilliant the picture was when back projected, I decided there and then to use it as a pukka screen, with the picture at the full width. The advantages of such a set-up in the average small sitting room seemed to me to be these:

1. Brilliance of shadow detail—it has to be seen to be believed. You are, of course, looking at the light, which goes slap through the densest parts of those Kodachrome shadows we all get at times. It gives an effect of sunshine difficult to secure from opaque screens.

2. No need to black out the room for a picture only 17in. wide. As with TV, you get an

effective picture even in daylight. Incidentally, the screen—which I obtained through an advertisement in *A.C.W.*—is described as a TV screen. At night, a standard lamp in a corner of the room does not impair the quality.

3. A small screen simplifies seating arrangements. Nobody need be too close to it, and I was surprised at the number of people who could view in comfort from every part of the room. You don't have to set out chairs in formal rows. But if a 8in. x 6in. card held at arm's length does not cover the screen, you are probably too near.

Kind to Blemishes

4. Back projection with small magnification is kind to imperfections. Scratches are not so apparent. Your technique therefore looks a bit better than it really is.

5. In this TV age, people

are used to this way of viewing. They don't have to reorientate themselves for the amateur cine show.

Of course, for back projection the film must be reversed on the spool (emulsion on the inside in the case of reversal and colour stock), but if you will also be using a normal opaque screen and do not want to go to the trouble of rewinding, put a twist in the film between feed spool and sprocket. Or do neither of these things but get the picture the right way round on the screen by projecting into a mirror set up in a corner of the room.

Through the Door

Since with a 1½in. lens the 17in. screen needs to be only about five feet from the projector, there should be little difficulty about finding room for the projector, but if problems do arise, it should be a relatively simple matter to project through an open door. Indeed, if you can do this without discomfort to the audience (for an open door invites draughts), you will be able to mount a more polished show, for you will be able to screen off the projector more effectively; but if it is in the room with the audience, curtains, a fire screen, a cardboard tunnel from lens to screen or the artful arrangement of furniture will have the same effect.

STANLEY JEPSON.

Your Pet on TV?

Mr. James Buchan, Outside Broadcasts Producer, B.B.C. Television, invites amateur movie makers' cooperation in his "Smokey Club" programme. This popular monthly magazine feature is mostly about dogs, but Mr. Buchan welcomes shots of other pets too.

Such shots (16mm. only) must be of unusual antics or behaviour on the part of domestic pets, and they can be taken indoors or out. The B.B.C. would have a cutting print made from the material selected, arrange for the editing and give a verbal credit in the programme to the cameraman; payment at usual B.B.C. rates.

Remember that it is the unusual which is wanted. Conventional shots of animals eating, sleeping or at

desultory play will not do. If you are thinking of taking stuff especially for the programme, contact Mr. Buchan first to avoid disappointment. Address Broadcast House, Queen Margaret Drive, Glasgow W.2.

Seeing in the Dark

One of the great virtues of the television camera—a virtue which is the envy of amateur cinematographers plagued with exposure problems—is its ability to see in the dark. Professor J. D. McGee, who recently gave the 7th Fleming Memorial Lecture to the Television Society, considers that there is no fundamental reason why a tube should not be developed to record stars whose brightness is three times less than the faintest star ob-

servable now, so that TV would pick up rays which had taken 5,000 million years to reach the earth—rays which started on their journey at about the time our earth came into being.

Less awe-inspiring but of more immediate practical benefit is TV's application to ultra-violet microscopy and X-ray techniques. Medical diagnoses and investigations can only be made under dark-adapted eye conditions, and there is inevitably some loss of acuity. This loss can be overcome by using an X-ray sensitive camera tube.

Ultra-violet microscopes have been designed for a range of 2,000-4,000 Ång units, but they have the limitation that the operator cannot see what is happening to the specimen. TV, said Professor McGee, could overcome that, too.



*The producer of *Trio in Trouble* surveys the scene from the cottage where the trio met that trouble. But although much of the action appears to take place inside the cottage, it was in fact filmed in a first floor bedroom some distance away.*

FUN IN A WEEK-END COTTAGE

(Continued from page 1149)

from the cottage we used some old sacking and damp hay soaked with paraffin and burned in a bucket.

The film was made in April, and originally 800ft. of Kodachrome A was used, with a conversion filter as required. Many sequences were slashed out, because it was felt they did not further the story and only slowed the tempo. For the interiors we had a fair amount of daylight, which we ignored because of the predominance of floodlight, and shot these scenes without a conversion filter. We used four No. 1 and four No. 2 Photofloods for overall front lighting, a spot for modelling and one or two floods for back lighting and killing shadows, this being the maximum load we could risk on the farmhouse fuses. Even with all this light, we were working at full aperture nearly all the time.

The camera was a Bell/Howell 70 D.A., the 1in. bloomed lens being used mostly. We are fortunate in owning a very heavy "Debric" Tripod, and this was used throughout, except for the tracking shot taken from the back of the car, and when the sheep was being chased.

The editing, which took two months, was a fascinating task. A "Haynorette" viewer enabled us to cut the montage sequences to the exact frame with great effect.

Needless to say, the making of the film led to endless amusement amongst the cast, and provided a most enjoyable holiday occupation. We hope the result will give all its audiences as much pleasure as it did to us.

COMMENT

Trio in Trouble is, perhaps, the most likeable comedy in this or any other year's Ten Best programme. Its faults are typically amateur faults: construction is weak—the funniest and fastest sequence is near the beginning: linking passages are inadequate; some of the gags are muffed or not fully exploited. But its virtues are typical only of the very best amateur work. It shows a fertile power of invention, a firm grasp of character and an enviable ability to elicit natural, easy performances from ordinary people. Above all, and despite all, William Dobson's warm affection for his subject shines through every foot of it.

Final report on the making of the 1954 Ten Best—it describes the production of *Coming Shortly*—appears next month.

MAGNETIC RECORDING

(Continued from page 1134)

all popular British-made recorders are made to accord with the British Standard. This would probably have happened sooner or later, anyway, but possibly it was the introduction by H.M.V. of pre-recorded tapes with B.S.S. tracking which led to the prompt adoption of the British Standard by everyone.

The pre-recorded tapes which provide examples of the best possible recording, can serve as a useful check on the quality of home recordings, for their frequencies go up to 15,000 cycles per second. These tapes are also excellent for film accompaniment, but, considered on the basis of playing time, music on tape is more expensive than the same music on disc.

When comparing specifications of the various makes of recorders, it is easy to be misled by claims of wide frequency response. As a case in point, a very conservative manufacturer of a high class recorder claims a response "within 3 decibels"—so small a difference that it is hardly detectable by ear—between 50 and 10,000 c.p.s. (Indeed, one model we tested gave a response within 3 db at 12,000 c.p.s.). On the other hand, the maker of a lower priced recorder might quote a frequency response of "60-10,000 c.p.s.", conveniently ignoring the fact that the top response at 10,000 c.p.s. is so poor as to be of little practical use.

It is in the nature of things difficult to record very low frequencies on tape, but the response on good recorders is level down to about 50 cycles per second, and this is all that is ever required for all but the highest "hi-fi". The low frequency reproduction attained in practice depends almost entirely on the loud speaker in use. Most portable recorders must inevitably be fitted with relatively small speakers, which are quite incapable of pushing enough air around to give a good bass response. It is rather ironic that manufacturers of the better recorders should fit a moderate sized speaker and say frankly that it is only intended as a monitor, whereas the lower priced machines have much smaller speakers, and nothing is said about *their* being only for monitoring!

When a recorder is used for accompanying film, the loud speaker must, of course, be placed near the screen, so an extension speaker is essential. It should be in as good a mounting as you can manage, but the only really important point to watch is that its impedance matches the impedance of the output from the recorder amplifier. Most tape recorders have an output jack socket wired so that, when the extension speaker is plugged in, it disconnects the internal speaker—and that is exactly what is required when the recorder is at the back of the room with the projector.

Newsreel

presenting news and views from club and lone worker

It is a sad fact that film makers who display exceptional vision in their work often have a blind spot for practical matters. A case in point is that of lone worker Stuart Wynn Jones, now a member of the Grasshopper Group, whose *Linden Lea* and *Oodles of Doodles* were greatly admired by the British Film Institute.

The two films are visual interpretations of music and were made with loving care to synchronise with existing discs. The Institute hoped to purchase them for library use and re-record the music on film but it was found that clearing the rights on the discs would have cost about £300. So the scheme was dropped and Jones' hopes of nation-wide distribution have ended in a fade-out.

Moral: If you are thinking of shooting and editing a film to music, take a look at the wide selection of recordings offered by those publishers who provide music especially for the smaller commercial film companies. The cost of dubbing from these is, by comparison, merely nominal and, what is more, even lower rates are available to the amateur through membership of the I.A.C. or the Federation of Cine Societies.

Special Rates

The I.A.C., incidentally, has just issued an extremely informative, if somewhat involved, memorandum covering the whole subject of music copyright. This lists the names and addresses of recording companies who have entered into an agreement whereby amateurs can re-record their discs on tape or film at the rate of 5s. per title per 10-inch side, or 7s. 6d. per title per 12-inch side. Should passages from the same disc be used several times, interspersed through a sound-track, only one dubbing fee is payable, provided the time of use does not exceed the total running time of the disc. The companies concerned are: E.M.I. Special Recording Dept., Abbey Road, London, N.W.8. Francis, Day & Hunter Ltd.,

"Impossible", But . . .

Ashfield A.C.C. are "about to attempt the impossible". They propose making a musical film on 8mm.—with the aid of a Peterson recorder. They say that they have tried drama, comedy and documentary with 'decent' success and the fantastic world of the musical is the only one that remains unconquered.

Secretary Robert Pickering has written two songs and the background music has been composed by a local band leader. The musical instruments? A piano, a clavoline, drums and mouth organ. Recording tests have turned out well and the forty members have divided into two sections—one for sound and the other for vision. So, despite the comment of a local commercial photographer ("Huh! you'll never do any good with 8mm.") hopes are running high. The director has only three worries: Where is he going to find (1) actors that can sing (2) singers that can act (3) singers that can sing? (Secretary, Robert Pickering, 3 Yew Tree Avenue, Kirkby in Ashfield, Notts.)

Clubs and lone workers are cordially invited to contribute news of their activities—and photographs are welcomed, too. Address on page 1129.

16 Soho Square, London, W.C.2. Bosworth and Co. Ltd., 14/18 Heddon Street, Regent Street, London, W.1. W. Paxton & Co. Ltd., 36/38 Dean Street, London, W.1. Boosey and Hawkes Ltd., 295 Regent Street, London, W.1. Harmonic Music Publishing Co. Ltd., 36 Gerrard Street, London, W.1.

Members of the I.A.C. can buy discs outright from any of these companies, who normally sell only to the trade, and, in most cases, catalogues are available on request. Then, if they decide to re-record, they can apply to the Institute for a "dubbing form", return it with the appropriate fee and the rest will be done for them. Further particulars may be obtained from the Secretary, I.A.C., 8 West Street, Epsom, Surrey.

EXPERIMENTAL FILMS

John Hall, of the Cheltenham F.U., whose scheme for the encouragement of 'creative' amateur film making brought conflicting comment from A.C.W. readers a few months ago, reports that an experimental production committee has now been formed.

Those who have taken on the tricky assignment of selecting subjects worthy of distribution to the film societies are Anthony Asquith (Chairman), James C. F. Quinn, Director of The British Film Institute, Walter Lassally, a professional cameraman who has also dabbled in amateur work, and Wilfred Bedford, representing the Federation of Film Societies. Hall himself, who has recently moved to London to take on an editing job with the B.B.C. Television Film Department at Lime Grove, is Secretary.

Although the scheme was originally intended to stimulate a more ambitious type of production than is normally undertaken by cine clubs at present, the committee is hoping to arrange distribution in the 1956-57 season for a few existing films and others that are partially completed. This, they believe, will help to keep the interest of the film societies alive and provide them with useful information regarding audience reaction.

Details of projects and ideas, as well as scripts for consideration will be welcomed by the Secretary at 40, Inglis Road, Ealing Common, W.5.

And In India, Too

With efforts being made to close the yawning gap between film society and cine club interests in Britain it is interesting to read of a similar and successful endeavour in India. Miss Marie Seton, well known for her biography of the late, great Russian director Sergei Eisenstein, recently conducted a marathon series of lectures on film appreciation in Bombay. By way of illustration she showed no less than thirty-six films ranging from *Battleship Potemkin* to *Night Mail* and from *La Mâillon* to *The Magic Canvas*, and the Amateur Cine Society of India co-operated with the Theatre Centre in arranging the presentation.

The programmes lasted for six days and there were packed houses for every performance. During one lively discussion period, I. Q. Jafarabhooy, Secretary of the Indian A.C.S. asked Miss Seton what she considered the function of the amateur film movement to be. She said that in her opinion, the amateur's first duty was to experiment, leaving the stereotyped feature film to professional producers and striking off along new paths. The amateur, she said, was in the unique position of being able to make films to please himself.

Reporting the occasion, a member of the Society concludes: "Are members benefited amply from this Film Seminar; for before we can make a film, we must know what a good film looks like? Before we are able to recognise a good film, we must train ourselves to pick out those qualities which distinguish it. This training comes under the heading of 'film appreciation' and our sincere thanks are due to Miss Seton for having awoken an awareness of this in all our minds."

Then A Lion Walked In

Maghull and Lydiate C.S. Secretary J. Stanley Dinsdale recently received a 'phone call from fellow members asking for his assistance in taking some interior shots at a friend's house. Having arrived at the house of said friend, Frank Farrar of Southport, they duly set up their lighting equipment and looked around for the subject. Quite casually their host opened the door of the



... and calmly sat down, firmly ignoring vulgar stares. A nicely behaved, well composed beast, you see, determined to demonstrate by force of example that there is a place for lions in every living room.

room and in bounded—a fully grown Indian lion.

We have to believe this story because of the photographic evidence which accompanies it, but we still find ourselves pondering a number of questions to which Mr. Dinsdale offers no answer. For example, is the lion a regular member of the family circle, or had it just dropped in to pass the time of day when the camera unit arrived? Furthermore, is it trained in film work and has it got an agent? If so, what about its amateur status?

We gather, at least, from the picture that it was a gentle and well mannered beast and we are glad to pass on Mr. Dinsdale's apologies to Warrington C.S. to whom he erroneously described the lion as African. Apologies to the lion, too. (Secretary, J. S. Dinsdale, 22 Liverpool Road South, Maghull, Liverpool.)

Hammersmith C.C. have just completed all the interior scenes for their first major production, *Double Demise*, which they are shooting on 16mm. neg.-pos. A dramatic and complex story, it tells how a man reads a report of his own death in the newspaper and, on coming home to investigate the mystery, he is in fact killed in an encounter with his wife's lover. To put over the intricacies of the plot the unit is using sub-titles but, as an experiment, an alternative version is being prepared; this will have a narrative commentary on tape in place of the titles. (Publicity Officer, H. Saville, 51 Vincent Gardens, Neasden, N.W.2.)

Planet F.S. are working to a tight schedule on their Wolf Cub film—now to be called *Open Your Eyes*. If everything goes according to plan, it will be completed by the end of March. Settings include the local Scouts' hut and a church hall which will be used for the large ceremonial scenes demanded by the script. Planet offers immediate production work to new members as there are a number of approved scripts in hand. (Secretary H. W. Denton, 215 Chase Road, N.14. Telephone Pal 5581.)

West London F.U. report that production of their 16mm. film, *You Don't Smell the Flowers* is held up for lack of actors, but *All in a Night's Work*, a 9.5mm. comedy has now been completed. (Secretary A. F. Shave, 77A Adelaide Grove, Shepherds Bush, W.12.)

LET'S HAVE SOME RESULTS!

In the days when Denys Davis was an active supporter of the **Federation of Cine Societies**, he organised a competition, called "Let's Make A Film". It was different from other film competitions in that entrants were given a set situation—something about a visit to a psychiatrist's consulting room—but they were allowed to treat it in their own way.

One unit would no doubt, see it as a subject for comedy, another for drama, and so on. The results, when spliced together, were expected to make a highly diverting and educational addition to the Federation's series of postal programmes.

In the event, no less than twenty clubs sent in films and Davis reported in his *Movie Maker's Diary* that they were a highly commendable selection. But there, so far as the majority of competitors are concerned, the matter has rested. It has been resting now for at least six months and, not unnaturally, some of the people who put considerable time and effort into the project are growing restive. **Plinner and Leicester Cine Societies**, for example, very understandably want to know more.

Davis tells us that he completed his work on the competition long ago when he joined the entries together and handed them over to the Federation, ready for distribution. He understood that the results had been announced in *Cine Club*.

A chat with E. S. Honeyball, Chairman of the Federation, revealed that the issue of *Cine Club*, containing the vital information, has never been published; the magazine was suspended last June for want of editorial and financial support. The winner of the contest (**Glasgow C.C.**) and the two runners up had been notified of their success by letter but apparently no one had thought of writing to the also-rans. As one of the conditions of entry was that the films should become the property of the Federation, they have had no indication at all as to where they stand.

No Spoonfeeding

Honeyball agreed that this was rather a poor show and thought that it might have been due to some misunderstanding between the various officials concerned. At the same time, he pointed out that it was not up to the officers of the Federation to spoonfeed members with information and services. The constituent clubs should rally round and make their wishes known.

We tackled him on another topic which has been worrying members of the **High Wycombe F.S.** for some time past. Where, they want to know, is the Barnet Cup? It was awarded to *Coming Shortly* in the Federation's annual competition last year but, so far, it has not been seen in Buckinghamshire. They are beginning to fear that it will be awarded to some other club before they even have a chance to read their name on it. The Secretary would be asked to investigate this mystery at once, we were assured.

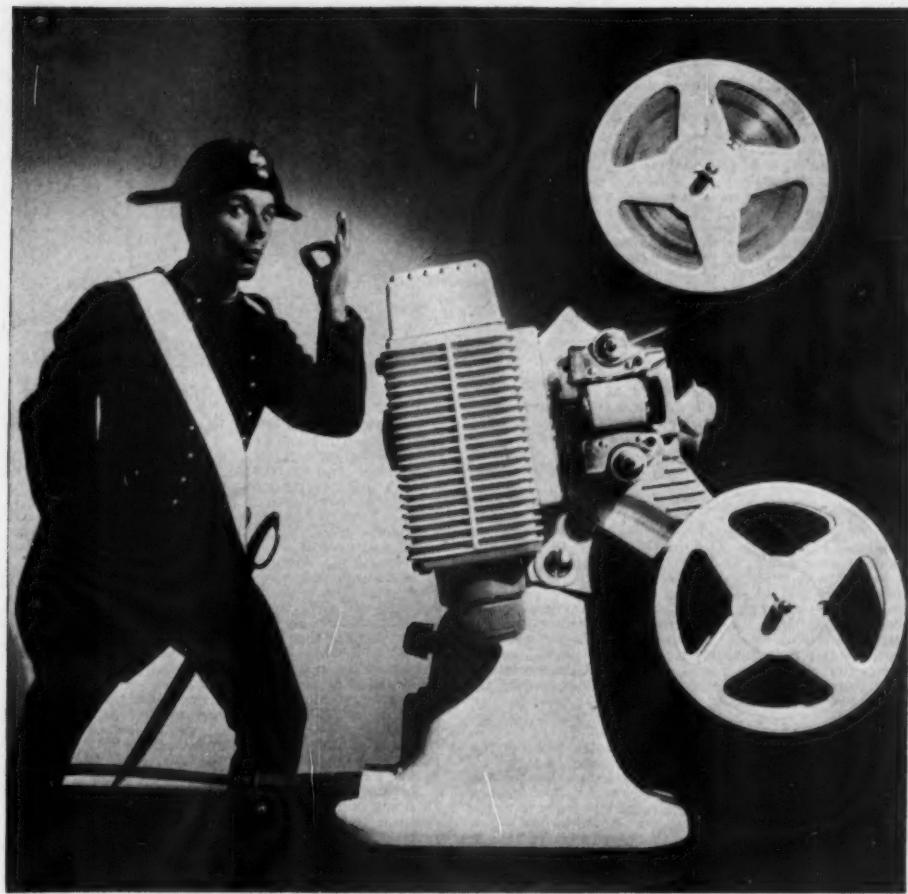
The Federation's membership stands now at 70 clubs (although some subscriptions are overdue), having suffered only a slight decline from the peak of 75. If it is to continue at that level, tighter administration seems vital. It is all very well to talk about lack of support from the rank and file but supporters are no good without strong leadership.

Meanwhile, however, it is cheering to learn that **A.C.W.** contributor Richard Harrison has taken over the editorship of *Cine Club* and that another volunteer has been found to handle advertising. This may well be the start of a new lease of life in the Federation's affairs.

Back In Production

Kingsway F.U. are in production again, after some months of inactivity, with *Ham and Cheesecake*, a short film (200ft. 16mm.) about a revue performed by students of the Chelsea School of Art. (Secretary J. M. Anderson, 14 Chase Hill, Enfield, Middx.)

Kensington Film Group are to commence their activities again. Monthly meetings will be held at Joan Langley's studio, 123 Notting Hill Gate, W.11. Enquiries should be addressed to Katherine Inglis at this address.



BELLISSIMO! *the new 8mm Astro*

ASTRO is the most elegant 8 mm. projector ever to come north of the Alps.

ASTRO is light, portable as could be. Weight 7 lb. 1 oz. The motor is run on nylon gears, silent as snow. Threading takes 25 secs. (approx.). Powerful fan prolongs life of lamp. Picture is big, clear, steady as a cinema screen. Speed is variable. Feather-touch 'piano' switch. Snatch-free take-up. Self-oiling

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The colour of the ASTRO is dove grey. The price is £37.10.0. Microtectnica guarantee this superb little machine for a year. See your dealer about one—he will be very glad to demonstrate it, without obligation; and to quote H.P. terms if you want.

With the Lone Workers

Dreams, the supernatural, the world of shadows . . . these are a powerful magnet to the amateur cine club, but do not cast so potent a spell on the lone worker, perhaps because insubstantial pageants often demand substantial equipment. But Jack Ranson, 8mm. lone worker of Ipswich, is happily plunging into the unknown with a tale that will tax resource to the full. Called *Repeat Performance*, it is based on the short story, "Personal Film", by Derek Hill, published in A.C.W. some two years ago. It concerns the bizarre experience of a projectionist who screens a queer film for a queer client. In the photograph here, the projectionist is seen grimly intent on his task; at the camera: Mr. Ranson. Another unusual feature of the production is the provision of stills! The lone worker does not often bother with these helpful aids to continuity and showmanship.



Young G. P. Newman emigrated to Australia at the beginning of February and is making a 16mm. film of the trip for his own personal use. But, he writes, if any A.C.W. readers are interested, he will be pleased to send each of them a copy at cost price. Enquiries should be addressed to P. J. Newman, 239 Ledbrooke Road, North Kensington, W.10.

F. W. Taylor, Borough Engineer and Surveyor of Aldershot has recently completed a film for the Council, covering news events of the Military Centenary year. It is in colour and runs about 90 minutes. He recorded commentary and musical background on tape and synchronised his projector by making a special type of rotary switch which kept the projector at constant speed by frequency control from A.C. mains. Mr. Taylor, who has been an amateur photographer for many years, has the satisfaction of knowing that his film has been enthusiastically received by the Council, by the Military authorities and the ratepayers alike.

James Wood, producer of *Narrow Boats*, tells how he embarked on his latest film, *The Enchanted Lake*, in the current issue of Potters Bar C.S. newsletter. Spurred by the defeatism of a fellow member who said that he had not made a film on holiday because there was nothing worth shooting, Wood set out to prove that the subject for a film can be found almost anywhere. He chose Oakmere Lake as his location and, as actors, he used the swans and ducks and fish which inhabit it. He admits that, for once, he worked without a script but, by way of compensation for this shortcoming he did not have to contend with human interference.

His most difficult shot features a flash of lightning. He tried over exposing three frames but to no avail. Then a jammed camera solved the problem for him. On taking off the lid in the shade of a tree he found a mass of contaminated film; in sorting this out the film was exposed to the light and when it came back from processing about four feet was orange in colour, but with still a trace of the background showing. By trimming this down to four frames and splicing on a further few feet of the same scene correctly exposed, he got the effect he wanted.

Plugged

Coventry F.P.U. are at last in sight of their goal—a permanent club headquarters where they can work at any time and keep the equipment and props they have accumulated over the years. A generous local business man has placed two small rooms at their disposal and a group of members has set to work converting them into one and making them fit for habitation.

A club showing of the Ten Best in December was a great success but during a private discussion afterwards members raised objection to what they describe as "obvious plugs" for A.C.W. in *Narrow Boats* and *Low Tide*. They expressed the hope that, in the case of *Narrow Boats*, "the judges knocked off marks for sticking on this anti-climax to an otherwise beautifully made film." (Chairman, James B. Brandrick, 429 Charter Avenue, Coventry.)

Studio Visits

It is expected that about 130 members will attend the Convention which the I.A.C.'s hard-working officers have arranged for 8th-11th Mar. (a day longer than originally announced), and that there will be an audience of 200 for each of the afternoon film shows on the final day. Two parties will visit Pinewood Studios as the guests of the J. Arthur Rank organisation on Thursday morning and afternoon (8th Mar.). Others will go to the B.B.C. Television studios at Lime Grove and to Associated Rediffusion's studios at Wembley.

On Saturday morning G.B. Equipments Ltd. is staging a demonstration of the Bell & Howell 16mm. anamorphic lens, and the A.G.M. follows at 2.30 p.m. In the evening, President George H. Sewell receives guests at St. Ermin's Hotel, Caxton Street, London, S.W.1. for the annual dinner. This year—as announced last month—the after-dinner prizegiving will be followed by the premiere presentation of the competition films. A screening (and critical appraisal) of the runners-up takes place on Sunday morning, and there will be two repeat performances of the prizewinners in the afternoon. For provincial visitors who will see the films after the dinner and do not want to cut their visit short, there will be another visit to Lime Grove, at 2.30 p.m.

Sutton and District C.S. plan to make two films in 1956 and one of them will be shot entirely on location in Austria—it is a story film in colour, at that! A large party is going to Austria and they will have only twelve days in which to complete the picture, with no chance of retakes. The other film was originally scripted last year but was shelved when the 1954 Ten Best winners were announced for fear that it would be put down as a crib from *Coming Shortly*; it is a satire on an old-time serial.

The Secretary reports a pronounced shift of emphasis in the three gauges. "We started as a 9.5 group and for a long time that was the strongest gauge. But during the last two years, almost all our members have changed to 16mm. and 8mm." (Secretary F. W. Platell, 76 Church Hill Road, Cheam, Surrey.)

Stockport C.S. members recently divided into two teams to try their hands at script writing. The selected script, "The Loan Workers", was used as a basis for an 8mm. quickie and an interested audience watched director Winstone Bartlett put his team of six through their paces. The finished film is to be shown at a later meeting of the Society. (Secretary, H. M. V. Thorp, Stonehurst, Hibbert Lane, Marple.)

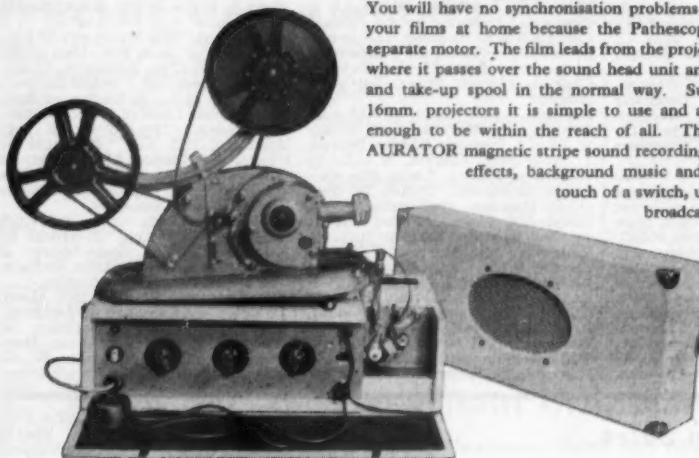
Centre F.U. were asked by the Richmond Community Centre to give a film show for 100 children. When all the films had been screened, the children were still clamouring for more, but the timely arrival of Father Christmas permitted members to escape unmolested. (Secretary, E. Deborah Woolmer, 57 Princes Avenue, Tolworth, Surrey.)

West Bromwich A.F.U. report that one of their members recently went to the continent to make a 500ft. 8mm. Kodachrome record of two international conventions staged by that dynamic religious organisation, Jehovah's Witnesses. The film has been shown to many congregations around Birmingham and the unit is now ready to start making a film based on the experiences of two child members of the sect in Eastern Germany. (Secretary, B. K. Walters, 34 Coles Lane, Hill Top, West Bromwich, Staffs.)

SOUND and SYNC...

both positively achieved with the

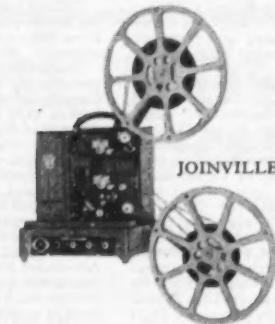
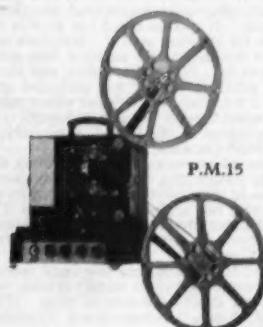
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Where to See the 1954 Ten Best

Belfast. 23rd, 24th and 25th Feb. at 8 p.m. Presented by C.P.A. Cine Society at C.P.A. Minor Hall, Belfast on 23rd and 25th, and at Orange Hall, Donaghadee on 24th. Tickets free (silver collection) from Sam M. Bodel, 47 Howard Street, Belfast.

Chichester. 23rd Feb. at 7.30 p.m. Presented by Chichester Camera Club at The Assembly Rooms, North St., Chichester. Tickets 1/6 from C. Howard & Son, 12 Eastgate Square, Chichester.

Hertford. 23rd. Feb. at 7.30 p.m. Presented by Hertford Grammar School Cine Society at Hertford Grammar School Hall. Tickets 1/6 from H. W. Martin, The Grammar School, Hertford, Herts.

Wood Green. 25th Feb. at 7.30 p.m. Presented by the St. James-at-Bowes Film Unit at St. James-at-Bowes Church Hall, Arcadian Gardens, High Road, Wood Green, London, N.22. Tickets 2s. from V. W. Prime, 242 Lyndhurst Road, Wood Green, N.22.

Thornton Heath. 3rd March at 7.30 p.m. Presented by the Croydon Cine Club at The Community Centre, Thornton Heath Pond, Thornton Heath, Surrey. Tickets reserved 2s., unreserved 1s. 6d. from B. Selier, 67 Firsby Avenue, Shirley, Croydon,

Surrey, A. H. Dadd, 1 Acacia Gardens, West Wickham, Kent.

Northampton. 8th March at 7.30 p.m. Presented by Northampton Film Society at Exeter Hall, Exeter Road, Northampton. Tickets 2/6 from F. Hardwick, 42 Beverley Crescent, Northampton.

Sutton in Ashfield. 9th March at 7.30 p.m. Presented by the Ashfield Cine Club at Brook Street Hall, Sutton in Ashfield. Tickets 2s. (inclusive of programme) from H. L. Twidale, Chemist, Outram Street, Sutton in Ashfield.

London. 14th March at 7.15 p.m. Presented by Whitehall Cine Society at ELMA Lighting Service Bureau, 2 Savoy Hill, London, W.C.2., by courtesy of Electric Lamp Manufacturers Association. Tickets 2s. from G. R. Brandon, 49 Tapscott Way, Harpenden, Herts. (Please enclose stamped addressed envelope).

Redruth. 16th March at 7.30 p.m. Presented by Carn Amateur Cine Club at Thornton Hall, Basset Street, Redruth. Tickets 2s., from Thurstan Clemo, "Giamore", Park Road, Redruth, Cornwall.

Harrow. 17th March 3 p.m. and 7.30 p.m. Presented by Kodak Works Photographic Society at Kodak Hall,

Headstone Drive, Wealdstone, Harrow, Middx. Tickets 1s. from M. A. Pennington, Kodak Works Photographic Society, Kodak Hall, Wealdstone, Harrow, Middx.

Sutton Coldfield. 23rd March. Presented by Sutton Coldfield Cine Society. Particulars from P. T. Startin, 8 Beech Hill Road, Sutton Coldfield.

Chingford. 24th March at 7.30 p.m. Presented by Anco Film Unit at the Parry Hall, The Ridgeway, Chingford, London, E.4. Tickets 2s. from Graham J. Mann, 38 Beechwood Park, Snaresbrook, London, E.18 or at door.

Ramsgate. 24th, 25th and 26th March at 7.45 p.m. Presented by Group 13 (Thanet) Cine Society at Granville House, Ramsgate. Tickets 2s. from L. F. Ingham, 16 Nethercourt Gardens, Ramsgate.

Oldham. 27th, 28th and 29th March at 7.30 p.m. Presented by Oldham Lyceum Cine Society at The Lyceum, Union Street, Oldham. Admission free, silver collection.

Dunfermline. 28th and 29th March at 7.30 p.m. Presented by Dunfermline Photographic Association at Youth Centre, Pilmuir Street, Dunfermline. Tickets 2s. from W. G. Pratts, 44 Headwell Rd., Dunfermline.

Amateur Film Sales

Bristol A.C.S. report that there is still a brisk demand for their films. The Australian Scouts have asked for a copy of *You Call Yourselves Scouts*, and 16mm. and 8mm. prints have been added to the Wallace Heaton Library. *Our Good Neighbours*, the film made for Bristol C.D., has been shown at the C.D.'s Staff College, The Home Office C.D. School, and in Denmark, Germany and Portugal. Four prints have been added to the Central Film Library and one to the N.A.T.O. Library.

The B.B.C. have made a dupe neg. of *Bristol's Celebrites*, the Society's record of the 1935 jubilee and intend using it in a forthcoming Western Region TV transmission. The Society's next production seems likely to be a 16mm. sound film about the Clifton suspension bridge. (Film Librarian, Philip Grosset, Avonside, Kelston, Nr. Bath. Secretary, R. Eggar, 76 Talbot Road, Bristol 4.)

Grasshopper Group reports that *The Battle of Singapore* was voted John Daborn's most successful production to date by the audience attending the premiere. Several representatives of the Press and the professional film industry came along to the show which was so successful that a programme composed exclusively of work by members of the group is being presented on 17th March for those who were unable to gain admission.

Another result of the show was a further ovation for Bob Godfrey's *Watch the Birdie*, titled since its last screening before the Group. This proved to be the most popular film, amateur or professional, ever screened at a Group meeting. A representative of the G.B. Film Library is currently negotiating the purchase of the film for distribution and sale as a Movie-Pak, and the B.F.I. are hoping to add it to their library. Altogether this was the Group's most successful meeting yet. Over sixty applications for tickets had to be refused!

Let Battle Commence, a monochrome s.o.f. 16mm. production telling the story of the making of *The Battle of Singapore*, is now being prepared by John Daborn and Derek Hill. The film is intended as an introduction to *Wangapore*, and both films will eventually be added to the Group's library. Meanwhile work on *Bride and Groom* is progressing steadily, and members hope that this 16mm. Kodachrome pixilated s.o.f. comedy may be completed in time for a premiere presentation at the last of the Group's monthly film shows.

(Film show enquiries to: Derek Hill, 11 Woburn Court, Bernard Street, W.C.1. Membership details from: Mrs. J. Clark, 1 Maude Crescent, Watford, Herts.)

St. James-at-Bowes F.U. The Secretary writes:

"Have you ever come across a secretary of a Film Unit who has never put his hand to a cine camera? That is how it is with me and it all came about through building an amplifier and helping in a silent/sound projector conversion job for the Group which I now represent. As you may guess, I am one of those sound technicians who come in for so much criticism from the Charlie Chaplin fans.

"When writing to you, it does not come easy for me to say much about film making. All I can do is to let you know what our members are doing and hope it may be of interest." Well, that is all we want.

The 16mm. Group has a script to work on and is experimenting with different film lighting set-ups before the actual shooting begins. Members of the 8mm. Group believe they have got their teeth into something good. They have discovered two ambitious sixteen-year-olds who run their own marionette show, complete with costumes, lighting and sound effects. An 8mm. colour film is to be made, illustrating the story of the young showmen's achievement.

The club has only one active 9.5mm. member, but he has the energy of half-a-dozen and has just entered a film called *Spring in the Air* for the Ten Best. The winner of the club's annual competition submitted his film to Associated Rediffusion. It was accepted but was told that it was too dense for showing on TV. Members were disappointed that no mention of the amateur film movement was made when Dr. Dunnachie's film was shown on TV. They also point out that it was projected at 24 f.p.s. instead of 16 f.p.s. and ask: "What about taking this up with them before further damage is done?" (We have. See report elsewhere in this issue.) (Secretary, R. G. Easton, 40 Hereward Gardens, N.13.)

Wulfrus C.C. had plenty to rejoice about when they held their 9th annual dinner and dance at the Molyneux Hotel recently. Two of their members, Peter Bowen and John Verney are among the finalists in commercial TV's Cine Holiday competition. Bowen's *Eggs for Breakfast*, a former Ten Best winner, is strongly tipped in Wolverhampton for the £500 prize.

The Club's Gadget Night produced the usual spate of inventions by members, and a new trigger-tripod, submitted by Mr. Wilkins, gained the annual prize. (Publicity Manager, J. R. Jones, 3 Adams Road, Finchfield, Wolverhampton, Staffs.)

Small Heath and District P.S. Cine-Eight Section have just completed two films on 8mm. Kodachrome. They describe one of them, *The Intruders*, as a "woman's picture"—it has two children and a dog in the cast. This and the other epic, *S.O.S.*, were well received at the parent society's recent film evening. (Secretary V. R. Jones, 36 Fernhurst Road, Alum Rock, Birmingham 8.)

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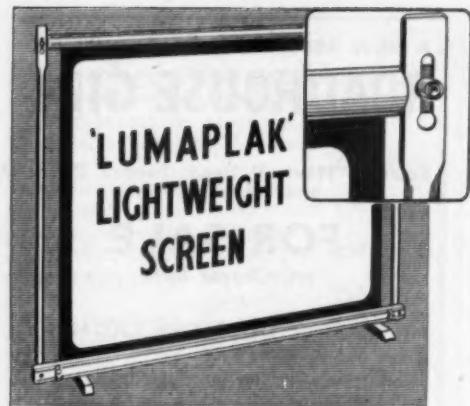
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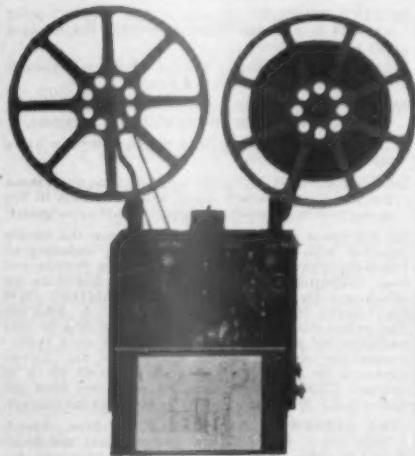
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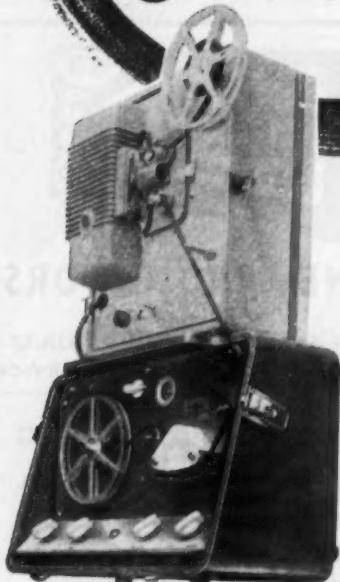
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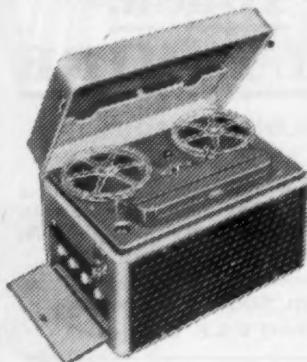
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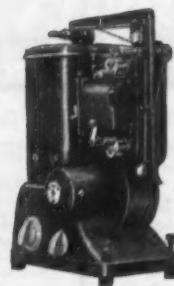
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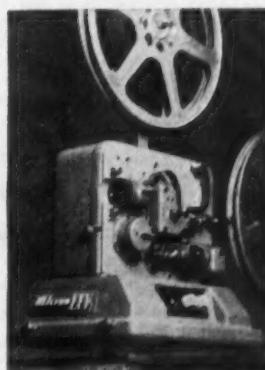
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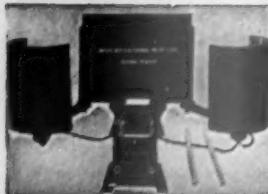
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